

psa JOURNAL

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PSA JOURNAL, Vol. 14, Mar. 1948

Glaciers—Realm of Fantasy

BY GEORGE L. KINKADE, APSA

The problems and pleasures of glacier photography are described engagingly by Mr. Kinkade in the seventh article of his series for PSA Journal

IN DESCRIBING glaciers, one is tempted to fall back on the worn expression, "Out of this World!" When climbing and photographing the great rivers of ice that cloak some of our mountains, we are aware of an unreal feeling—an impression we are living again the imaginative fairy tales of our youth. Fantastic carvings of ice, awesome crevasses, the hard, sharp lighting of high-altitude sun, and dark-blue skies are all elements that heighten the illusion we are living in another plane.

For the mountain photographer, here is the promised land, the greatest bonanza for picture making. But, before we examine the problems and pleasures of glacier photography, a sober word:

A glacier is a body of compacted snow and ice that, by virtue of its tremendous weight, moves down a mountainside. Snow falls at the higher elevation faster than it can melt beneath the summer sun; hence, it must go somewhere: down-hill. Measurements made at Mt. Rainier place the flow in midsummer at about 16 inches per day. Obstructions in the path of a glacier cause it to be split into countless crevasses, many of which extend to the rocks below. Where the stream flows over raised areas in its bed, or down steep slopes, the ice is broken into seracs, spires and pinnacles of ice.

It follows that this is not the safest place in the world. Hidden dangers that are clearly apparent to the seasoned climber are ever ready to greet the beginner with disaster! The casual vacationist who sets foot on a glacier, no matter how innocent looking it may be, is asking for trouble.

In the Northwest, where in a few states are found all the glaciers in the United States, climbing clubs wage a relentless campaign to make glacier travel safe. The Mountaineers, Inc., of Washington, have a spotless record—no fatality has ever occurred on a climbing trip sponsored by them. Photographers who would invade the almost virgin field of ice and snow should join one of the mountain clubs and learn the easy way, from the accumulated experience of many years of pioneering and climbing. Every year brings shocking news of fatal accidents somewhere on a glacier, invariably avoidable if someone had used a little more care or had known a little better.

Therefore, this article is not an in-

itation for one and all to flock to the glaciers. Photographers are prone to emphasize the hardships and danger to life and limb that went into making some picture. In the case of glaciers, there is no fooling about it, the danger is there and very real!

Go only in parties of three or more experienced ice climbers, and with equipment that has been tested and approved by authoritative climbing societies.

Although many excellent pictures have been made on climbing expeditions to the tops of lofty peaks, my experience is that the best pictures are made when no summit is the objective. Climbing parties usually start before dawn and a relentless pace must be maintained to accomplish the purpose of the day and return before dark. The best plan is for several photographers with mutual interests to pick a moderately accessible area and concentrate their day's efforts there.

Upon seeing glacier pictures, many



INTO THE UNKNOWN

George L. Kinkade, APSA



ABANDON HOPE

George L. Kinkade, APSA

people have asked, "Where is there a glacier I can reach easily to make such pictures?" The answer is, "There is none." Even on Mt. Ranier, which bears the most extensive glacial system of any mountain in the United States, there is no glacier with photographic possibilities that can be reached easily.

One must arise at an early hour and be prepared for a brisk climb. Oftentimes we struggle upwards for over half a day for a brief hour of photography, then turn reluctant feet downwards to arrive in camp before dark. Seasoned mountain photographers of Foto Alpine often establish bivouacs at high elevations adjacent to glaciers so that they may utilize full days for photography. This,

of course, calls for physical exertion and a burning determination to make pictures in the sublime mountains.

Miniature color photographers are the envy of our mountain fraternity. They need carry only small, light cameras, a minimum of accessories and no tripod. Even on cloudy days the light on glaciers and snowfields is intense, and color exposures will range from 1/50th at f/6.3 upwards, so it is perfectly safe to make pictures with the camera hand-held.

The black-and-white photographer must be ever on the defense to reduce his outfit to a bare minimum, so that his equipment will be light and compact. For a one-day trip this is not so important, but for high bivouacs where sleeping bags, food, extra

clothing, climbing equipment, etc., must all be carried on the back, an extra pound or two is as critical as the proverbial straw.

Since the second article of this series, concerning equipment for mountain photography, appeared in PSA JOURNAL, I have received many letters echoing my preference for a fairly large film size. A camera in the $3\frac{1}{4} \times 4\frac{1}{4}$ - 9×12 cm. range was indicated, such as the Maximar, Recomar, Voightlander. Unhappily, these cameras are not available now, but surely in the near future this popular type of camera will again appear.

A tripod on a glacier is an abomination, but absolutely essential. Even in the intense light, one finds exposures running as long as 1/5th second, when a filter and small diaphragm opening are used.

Flat lighting on ice or snow results in a picture that is just that, flat. Sunlight must come from an acute angle, side or back, to bring out texture. If we were always dealing with a level surface, this would mean that we could only take pictures in the early morning or late afternoon. Fortunately, many of the features on a glacier are in a vertical plane, and satisfactory pictures may be taken throughout the day if one carefully watches the light.

"Expose for the shadows and let the highlights take care of themselves" may be an old and revered axiom, but it has no place in glacier or snow photography. Rather, we must expose for the highlights and hope and pray that enough light will reach darker objects to make a faint image on the film! This poses a neat problem when the needle of our exposure meter bangs against the pin at 1600 and a reading on dark clothing of our model says 100! Theoretically it is possible to make a negative with a contrast range of one to 16. Thus we can locate our exposure for highlights in the center or slightly above on the flat part of the H and D scale and keep shadow detail from dropping off the toe.

Some pictorialists recommend making three exposures of each subject: one, as the meter indicates; the second and third, three stops above and below. If one attempted this on ice

or snow and his basic exposure was off, he'd still wind up without a usable negative. One stop each way is about the limit when dealing with such a ticklish problem. For the utmost print quality the highlight areas cannot be too dense, and, obviously, if they are too thin we will have nothing whatsoever in the shadows.

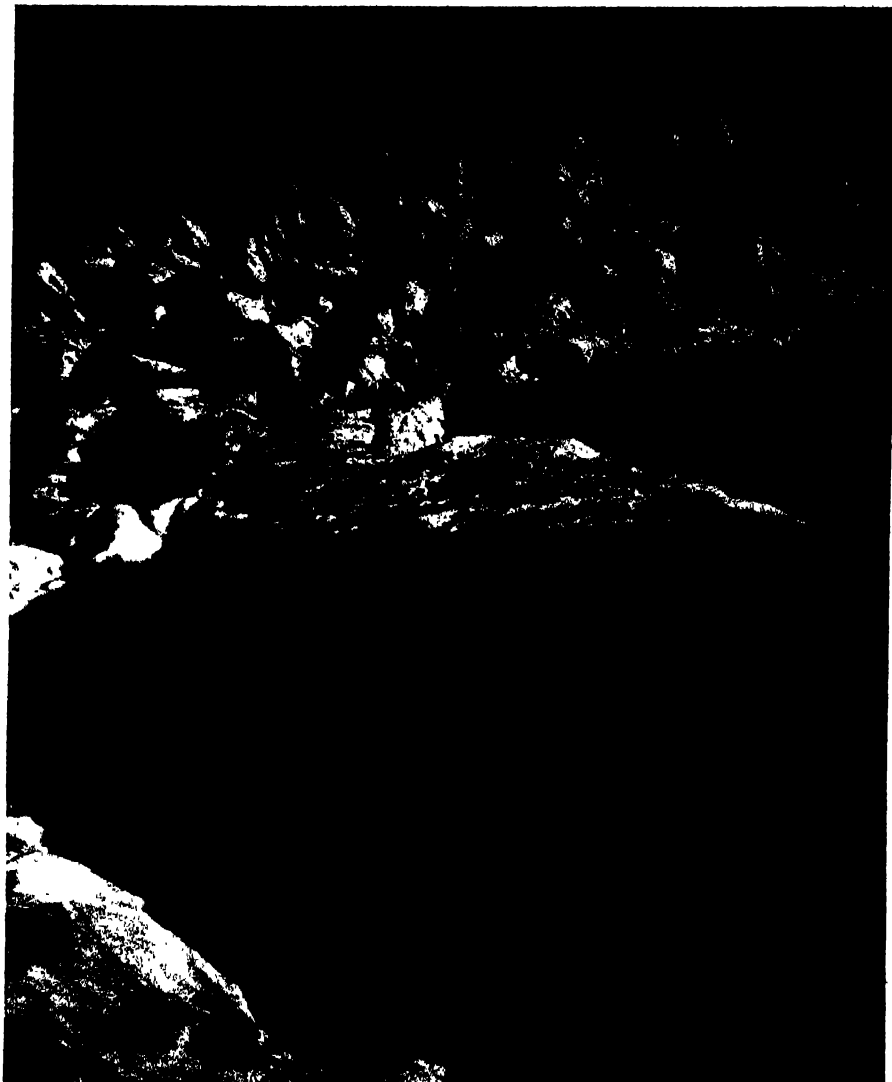
Over-exposure of highlights and underdevelopment will not be found a cure-all, either. Such procedure compresses the scale all over the negative, and separation of tones just where we want them the most (in highlight areas where maximum texture is desired) will be decreased. We would have to print the negative on hard paper to get sparkle, and end up with black shadows anyway, due to the shorter scale of the paper.

So this is our procedure: Use a film with wide latitude (Plus X or Supreme); light yellow filter or none at all; try to keep shadow detail from dropping off the toe of the curve, but keep the highlights well down from the top; use a semi-fine grain developer utilizing full film speed (Eastman D-76 or Ansco D-17); and plan on using up at least half a package of paper before getting a decent print. There are many darkroom practices which aid in getting the most from a difficult negative, but we cannot go into detail here. Perhaps a future article will deal with "What Mountain Photographers Do When They're Not Climbing Mountains!"

What kind of pictures to take on glaciers will depend on the individual. Many will show climbers in their bout with nature in the raw. Others may be more abstract and attempt to indicate some of our intricate thoughts.

As was pointed out in a previous article dealing with figures in mountain photography, the models must appear genuine. A cowboy on a glacier may not seem too much out of place to many people, but sooner or later there will arise a loud wail from ranks of mountain climbers.

The photographer must also be careful what the model (or models) is up to, and how he is doing it. Climbers who expect to live long do not walk about on crevassed glaciers,



ASSAILANT

George L. Kinkade, APSA

unless roped to at least one, and preferably, two other persons. They carry ice axes and act as though they knew how to use them. They are proud of their craft and quick to detect any defection in a photograph, pictorial or otherwise.

We have found glacier pictures to be highly acceptable in salons, except in those areas steeped in the older traditions of pictorialism. It seems that almost everyone is fascinated by the awe-inspiring ice rivers, and we are happy if our pictures show others the grandeur and adventure experienced far above the timber line.

About the Illustrations

Pictures of high camps are always

favorites, and some of the finest glacier pictures have been those showing the temporary dwelling places of those who climb or photograph in the mountains. "Last Bivouac," the cover of this issue of PSA JOURNAL, shows some of the impressive ice falls on the Ice Rivers, or Blue Glacier, on Mt. Olympus, Washington.

There is always a sense of expectancy, of imminent adventure, when first coming onto a glacier. This was the intended impression in making "Into the Unknown," taken on Winthrop Glacier, Mt. Rainier.

"Belay" was made just before the late war and was to fulfill a camera club assignment of Preparedness. This picture has been bitterly criticized by other climbers, who quite



BELAY George L. Kinkade, APSA

justifiably claim the belay is not a safe one. This illustrates the point made above: the climbers should

look as though they knew what they're doing!

"Abandon Hope" was taken primarily because of the pleasing design of the triangular shaped seracs, or pinnacles of ice, and secondarily for the ominous feeling we experienced in probing about the heart of a glacier. Jon Rasmussen, APSA, the model, acquired the sad state in the rear of his trousers not from a glacier accident, but from bending over too suddenly before a campfire! Taken at Mt. Olympus.

I had hoped to show some of the tremendous power of a glacier in "Assailant." Oddly enough, this picture has not met with too much favor from mountain climbers, but has been accepted in many salons and seems to convey the intended idea to those who have never set foot on a glacier. It was taken on Emmons Glacier, Mt. Rainier, the largest glacier in continental United States.

they fired his inquisitive mind with desire for more knowledge of his craft.

Has Huge Technical Library

Learning about a new book on photo-engraving, Joe saved 25 cents a week, which his mother allowed him out of his apprentice wages, until he had enough money to buy the book. This single volume was the forerunner of a library of thousands of volumes now possessed by J. S. Mertle -- the largest library on photo-engraving and allied subjects in private hands.

One of the remarkable things about this library is the elaborate system of indexing. It is fully indexed with hundreds of thousands of notations. In the great task of preparing this index, Mertle had the able assistance of his wife.

It was natural that a man with a mind so keen should be able to express himself well in print. Mertle is the author of numerous textbooks, pamphlets and technical articles on various phases of photography, plate-making, halftone photography, color photography, dot etching, photolithography, rotogravure, callotype, templet production, etc.

He is at present associate editor of the *Graphic Arts Monthly*, photo-mechanical editor of *National Lithographer*, associate editor of *Printing News*, midwest editor of *Production Yearbook*, American correspondent of *Penrose Annual* of London, American correspondent of *Modern Lithographer* and *Offset Printer*, and historical editor of *PSA JOURNAL*. He is collaborating with Louis Flader in compiling a modern and all-embracing textbook on photo-engraving.

Mr. Mertle's other books include "Photolithography and Offset Printing," "The Diffraction Theory of the Halftone," and "Process Photography and Plate-making," which has already run into seven editions. He has also carried on countless investigations into phases of phototechnology, which have added greatly to the knowledge of this complicated subject.

From 1937 to 1944 Mertle was technical director of the International Photo-Engravers' Union. He resigned

PSA Personalities

BY JACK WRIGHT, FPSA

IN THE PAST Joe Mertle, FPSA, has been comparatively little known to his fellow members of the PSA. In the world of phototechnology, photo-engraving, lithography, and allied arts and crafts, however, he is a veritable giant -- one of the very great.

Mr. Mertle was born in Oshkosh, Wis., in 1899. His formal schooling was limited to eight grades in a parochial school. His informal education has included the constant exercise of a keen and inquiring mind and the perusal of many thousands of books. At the age of 14, he got a job in the photo-engraving plant of the Oshkosh Engraving Co., and he has been unendingly busy with photo-engraving and photo-mechanics ever since.

As a boy he was possessed of an insatiable thirst for knowledge. On one occasion his employer saw him reading a book on history from the public library. He asked Joe why he was not reading books on photo-engraving. The boy replied that there

were no books on the subject in the library. The employer thereupon loaned Joe the private notebooks he had compiled, which consisted largely of formulas. Joe devoured them and



F. Elliot Westlake

JOSEPH S. MERTLE, FPSA

to become private consultant for several American and foreign concerns catering to the graphic arts and photomechanics as they relate to the entire illustrative field, and including photography in nearly all its branches.

Mertle is the only photomechanical worker in the world to have been made a Fellow of the PSA and the RPS of Great Britain. He is a charter and life member of the American Museum of Photography, and headed a newly organized graphic arts committee to investigate the interest of the PSA membership in this field.

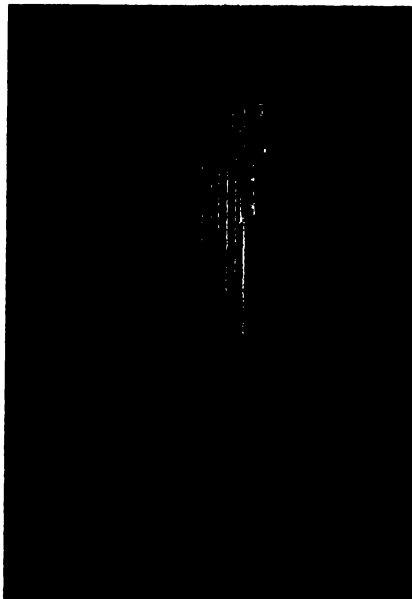
Those who meet Mr. Mertle find a genial and kindly man, who is highly popular with friends and associates. From the standpoint of one seeking to interview him, however, he has one lamentable fault. He is exceedingly modest and doesn't like to talk about himself

BOOK REVIEW

FUN WITH YOUR CAMERA, by Jacob Deschin, published by Whittlesey House, McGraw-Hill Book Co., 330 W. 42nd Street, New York, 264 pages, 1947, cloth, \$3.00.

It is a pleasure for a reviewer to have placed in his hands a book written especially for the amateur photographer that can be discussed only in favorable terms. In the past few years there has been a torrent of books on amateur photography, most of which have been poorly organized, poorly written, disgustingly inaccurate and too limited in scope to fulfill the real needs of the amateur.

Jacob Deschin's book does not fall in



BUSINESS AREA

J. M. Miller

this group. He understands the problems of the beginning photographer and, by virtue of his skilled writing ability, has presented the subject in its broad aspects in a way that the beginner can understand. The book was conceived with a purpose—photography as a hobby—and the author does not deviate from it. He presents each phase of photography in a sober, practical method, and yet manages to be entertaining throughout.

The book has 17 chapters in which the basic elements of color, lighting, exposure, cameras, action photography, photography of children, photo-tricks, prize contests, darkroom practice, salvaging defective negatives, print quality, picture quality, print treatment and mounting, photographic formulas, learning photography, salons and miscellaneous subjects are presented.

At times Mr. Deschin has been a bit philosophical, but never objectionably prejudiced. He offers some very sound advice which most amateurs can well heed, but he is never insistent about it. This balance of view he has extended to every chapter in the book. His aim has been to give the amateur essential information with a minimum of glamour and crusading. For this reason the serious adult and would-be adult amateur photographer will find the book a delightful experience to read, and will profit much from it.

PSA Directory

The May JOURNAL will contain the complete list of all PSA members. Please check the spelling and address on the envelope in which this issue was mailed, and if incorrect, immediately notify PSA Headquarters.

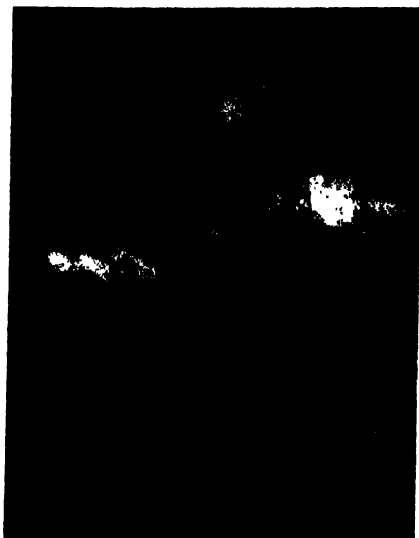
Convention Awards

H. LOU GIBSON, APSA, of Rochester and Lyall Cross, Wyandotte, Mich., each are \$125.00 richer for having attended the PSA Convention in Oklahoma City last October; and J. M. Miller, La Grange, Ill. and Cora Ann Gruner, Chicago, at least helped pay expenses by earning \$50.00 each for pictures made during the Convention.

Gibson took first place in the oil well contest for the best overall picture of the well and Cross walked off with top honor and the accompanying check, for the best shot of the well machinery. Miller took first place in the Oklahoma CC competition with a twilight shot of the business area with the First National Bank tower in the foreground, and Mrs. Gruner became a double winner with second and third places in the Club contest. Mrs. Gruner was awarded second money of \$30.00 for her picture, "At the Governor's Gate" and \$20.00 for third for "Boots." The former shows a typical Oklahoma City residence through the wrought iron gate at the Governor's mansion and two oil wells towering in the background. Her third place winner is a "portrait" of a pair of cowboy boots, displayed in a clothing store.

Competition was keen in both competitions and the judges, J. Gilbert Hill, president of Oklahoma CC; U. Joseph Brown, local exhibition chairman for the 1947 PSA Exhibition; and M. A. Woodbury, chairman PSA Convention Committee, selected six prints for honorable mentions. These were: "Hold It" by Charles A. Kinsley; "The King and Queen" by Caryl Firth; "Tall Story" and "Oklahoma" by W. Howard Fredrick; Print # 2, a landscape with no title, by Jane B. Edwards; and an oil field tank scene with no title by Cross.

Sixty-three prints by 17 makers were entered in the Club contest and 21 prints by 13 photographers were entered in the oil well contest.—M.A.W.



OIL WELL

H. Lou Gibson, APSA



WELL MACHINERY

Lyall Cross

Photographing Historic "Southside Virginia"

S/Sgt. Bob Burton, PSA, uncovers a field of rare pictorial opportunity while stationed at Camp Lee

A LITTLE OVER two years ago when I found myself, through the "fortunes of war," stationed at Camp Lee in southern Virginia, I thought that photography-for-fun would be postponed for a long time to come. Until the end of the war in Europe, this surmise proved true, my time being fully occupied taking thousands of technical pictures that were used in the training of troops and development of new army equipment. However, after V-E Day my leisure time increased, and I felt the return of that old urge to make pictures for recreation, even though my duty hours were fully occupied with official photography.

At this time, I first became aware of the genuinely aged and mellowed section of the country in which Camp Lee is located. The post is situated about three miles east of Petersburg, south of the James and Appomattox Rivers, in rolling, pine-forested, and tobacco farming country. The interesting feature of this area from a photographic viewpoint is that the whole region is one of the earliest settled portions of North America and abounds in picturesque churches and homes.

A Neglected Photo Field

The northside of the James River from famed Jamestown, Yorktown and Williamsburg westward to the great estates of Carter's Grove, Westover, and Berkeley has been adequately pictured and publicized. However, the region south of the James and extending from Norfolk westward through Petersburg, known locally as "Southside," is just as old and picturesque, but for some reason has been comparatively neglected in systematic photographic recording. Much to my surprise and enjoyment I found myself in an almost virginal paradise of pictorial opportunity.

A new phase of photography set in for me which might be termed the "frenzied" or "tourist" phase. It was characterized by my rushing forth each Saturday and photographing any spots falling in the field of my lens that remotely resembled the picturesque or historic, until I found myself with a vast collection of negatives and prints whose only distinguishing feature was its quantity. The huge number, however, served towards making me realize the vast field of endeavor and the need for some systematic way of recording it.

Some reading and primary historical research on the area seemed the logical procedure, as up until then historical reference had extended to only what could be

hastily gleaned from road maps and highway plaques and markers. From this research there emerged two main facts that seem worthy of note:

First, that almost the whole area in my scope of recording had been settled or at least explored for a period before the American Revolution equal to the time from the Revolution to the present day.

And, second, that places and towns within this region have played important roles in three great wars: the American Revolution, the War of 1812, and the War Between the States. With these facts as a guide, and with extensive reading of all available books on the region, I was able to formulate a more precise plan of action, based on logic rather than the quantities of film and gasoline available.

Has Three-Period Negative File

Photographic expeditions are now no longer conducted haphazardly but strictly according to plan. All negatives are immediately filed after development and contact-printing into three periods: (1) Pre-Revolutionary; (2) The Revolution through the War of 1812; (3) From 1815 through the Civil War. In the future another file will probably be added to include the Victorian era.

Since Petersburg (a growing city of some 30,000) is the closest point to Camp Lee and also one of the oldest places in the area (dating back to the erection of a fort in 1646), I've used it to begin a systematic pictorial recording. Full as it is of old and beautiful homes, ivy-covered ancient churches, mouldering graveyards, and business places dating back to the Revolution, it has proved a "Happy Hunting Ground." In fact, the more Petersburg is explored, the more one finds to photograph, but eventually I expect to branch out and start eastward down the James. So far, City Point, six miles away, and once General Grant's headquarters, has been my eastward limit. To me, the great charm of Petersburg lies in the fact that homes have remained in families for generations and have grown old gracefully, rather than being sold to others to be expensively redone to be used as dignified "fronts."

How Pictures Were Made

As to my working methods, they have changed as much as my approach to the project. During the snapshot and tourist phases, my pictures were taken with a hand-held 4 x 5 Speed Graphic using fast pan film and

usually no filter. Now, all pictures are made with a 4 x 5 View Camera on tripod and employing vertical and horizontal swings to correct distortion. The camera is fitted with a compur shutter and a combination lens with focal lengths of 10.5, 13.5, 16.5, 19.5 and 22.0 centimeters which fully covers all angles of view. A medium speed, fine grain panchromatic film is usually used with a K-2 or G filter.

On rare occasions when dramatic effect is desired, and there is little or no brickwork in the picture that would be unnaturally lightened by it, I use an A filter. Pictures now are made only when the light seems just right to delineate the proportions and dimensions of the building in relation to its natural setting and bring out the textures of the wood and brick surfaces to their fullest beauty.

Notes are taken at the time of exposure of the light conditions, date, time of day, exposure and filter data and exact location of building and the direction that it faces. These notes are entered on reference cards which are filed alphabetically and are also noted on the negative envelope. If light conditions are not right when I arrive at a shrine, I usually don't take the picture, but I do make notes of the direction the building faces and try to estimate the best time of day, and sometimes of the year, to return and try again. Often I return from an expedition with more notes than exposed negatives, but they are filed for future "safaris" and cannot be considered as time wasted.

Like most activities that start as mere pastimes, this hobby has become a most absorbing project that keeps me on the jump from photo location to darkroom to library and back again with new vistas constantly opening ahead. In going about, I've also been fortunate in meeting many gracious people who manifest interest in my work and are able to clear up obscure points of history on this or that place. They have also been responsible for many suggestions of places to photograph and investigate.

Constant Challenge to Skill

All in all, I consider the project well worth the time and material that I've put into it, and a constant challenge to my skill. While many sections of the country might not have quite as long or varied a history as "Southside Virginia," all sections of this great land of ours do have a history. The recording of such a history should prove for the serious photo hobbyist a new and sparkling side of his dominating interest.

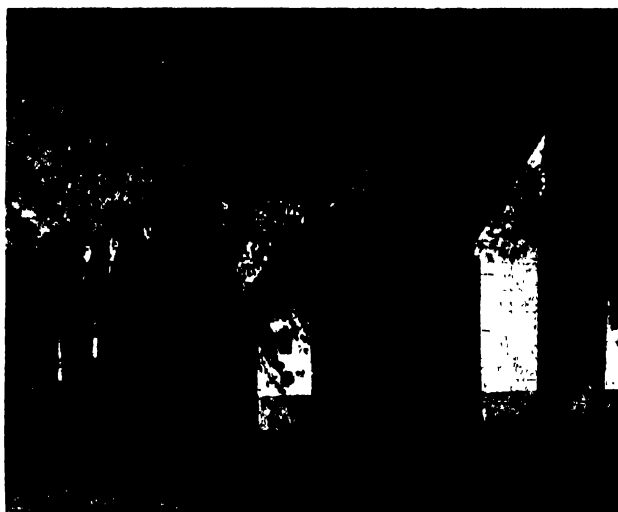
So look up your local historical records, cross examine the oldest inhabitants, and then set out for your oldest and hoariest shrines and homes, and before you know it you may be "the fair haired boy" of the local Historical Society, Chamber of Commerce, or Tourist Bureau. All these organizations are potential customers for your pictures, but if they don't immediately snap them up, don't be discouraged because the greatest virtue of historical pictures is that the older they get, the more valuable they become.



CENTER HILL, a 30-room mansion built about 1825, was visited by Abraham Lincoln after fall of Petersburg in 1865. An old magnolia tree was used by Sgt. Burton for interesting frame.



VIOLET BANK occupies site on bluffs of north bank of Appomattox River from which Lafayette shelled Petersburg in 1781. General Lee used the house as his headquarters in 1864.



STRACHAN-HARRISON HOUSE is on a commanding promontory of south bank of the Appomattox River. Located on a narrow lot on a steep bank, it presented a composition problem.

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First Swedish-American Portfolio

BY BURTON D. HOLLEY, APSA

WHAT DO you know about Sweden, Swedish Photography, Swedish Photographers? One good way to find out is to read the book "Sweden," by Karl Gullers of Stockholm, world-famous photographer for Swedish Air Lines, which is published in the U. S. by Ziff-Davis; and also Gullers' Sweden-published books, "Stockholm-Sommaustaden" and "Gothenburg."

The best way, however, to learn about Swedish photographers and photography is to join the First Swedish-American Portfolio, which will be sponsored jointly by the PSA and the Gothenburg CC of Gothenburg, Sweden, and get your information first-hand from the Swedish photographers themselves.

K. Lindenberg, Loparegatan 31, Gothenburg, as the Swedish General Secretary of the Swedish-American Portfolios, is already organizing the first Swedish circle. PSA Pictorial Division members in the U. S., who are interested in joining the American circle, should write to me.

A Report from Sweden

Of Swedish photography, Lindenberg says: "There are two main organizations concerning only photographers (not photo-dealers), whose names I might translate as Swedish Photographic Society and Swedish Amateur Photographic Society. Their actual names are Svenska Fotografernas Forbund and Svenska Fotografiska Forening. The former, of which I am a member, caters mainly to professional photographers; the latter, mainly to amateurs.

"Members in the former are both employers and employees, but employees pay lower fees than employers and have no right to vote in any of the organization's decisions. Their newspaper has one monthly edition. Once every year they have an all-over-the-country photo contest. The organization serves its members by formulating minimum price schemes, apprenticeship and employment contracts, and by conferring with authorities and the big photo material dealers about important questions.

"You may be interested to know about

the conditions under which professional photographers work. Press and magazine photographers have rather shocking hours due to the circumstances, and the same thing concerns those whose job is to take groups, parties, etc., at home or in restaurants. Portrait photographers (that concerns me) have hours from 9 AM. to 6 PM (one hour lunch-time) every day except Sunday. On Saturday there is often overtime work, due to bride photography, which is very popular in Sweden. The young couples come to the studio either shortly before or immediately after the wedding ceremony.

"Studio photography with flash is practiced hardly at all, due to the high price of flashbulbs. The cheapest flashbulb, which would be a Dutch Philips or Swedish Luma, costs something around 1 Swedish krona. Since the lowest price for a studio sitting is 15, there would not be much profit if flashbulbs were used in the studio. Not even for advertising jobs are flashbulbs used often. They are mainly used for press photography.

"Before and during the war, most material came from Germany, which now has vanished completely from the market. Instead, materials come from England (Ilford, Barnet, Johnson), Belgium (Gevaert), and the U. S. A. (Kodak, Ansco, Defender, etc.). Although some shops can sell amateur cameras, such as the Swiss Alpa (Bosley), the French Foca and some American cameras like Kodak 35, Ciroflex, etc., it is absolutely impossible to buy any camera suitable for press, or any professional view camera. There is also little hope of getting enlargers or accessories in the near future. The most popular size for sheet film used in the studio is 6.5 by 9 cm.

"Most of the Swedish photographers are quite interested in American photography, and men like Stieglitz, Steichen, Weston, Weegee, and Karsh of Canada, are rather well known in Sweden. *Popular Photography* is widely known and read, although a certain part of American photographic art is little understood. I am



"Sadness," by K. Lindenberg, General Secretary in Sweden for the Swedish-American Portfolios.

thinking of some work by Blumenfeld, Hal Strong, Rolf Tietgens and others, for which I have a great admiration but who make absolutely no impression on my colleagues. Maybe this is caused by conditions in a little country like Sweden, where circumstances leave no place or possibility for artistic work like theirs."

Photographers in Sweden who are interested in joining the Swedish-American Portfolio are invited to write to K. Lindenberg in Gothenburg. American photographers should write to Burton D. Holley, APSA.

Canadian-American Portfolios

RENNIE I. WEBER, American General Secretary of the Canadian-American Portfolios, announces that the First Canadian-American has completed its first circuit, and, by active interest of the participants, its success is assured. The Second Canadian-American has started on its travels and the organization of the Third and Fourth is under way. Canadian applicants should write Edward C. Walsh, and American applicants Rennie I. Weber.

The Second Canadian-American Portfolio is under the direction of Mrs. F. T. Robson, Vina, Calif., American Circle Secretary, and Miss Alson Dickison, Canadian Circle Secretary.

The names of American members were published in January, Canadian members are:

Philip J. Croft, Leaside, Ont.
Miss Alson Dickison, Ottawa, Ont.
Harold W. Donahue, London, Ont.
S. L. Edelson, Ottawa, Ont.
P. S. Gregory, Montreal, P. Q.
C. W. Hunter, Vancouver, B. C.
Paul Moisan, Quebec, P. Q.
Dr. I. G. Saunders, Saskatoon, Sask.
O. W. R. Smith, Toronto, Ont.
Harry L. Waddle, Port Dover, Ont.

The First Australasian-American Portfolio got under way all dressed up. The Sioux City member, Miss Edith Royky, donated a fine set of flexible mounts for all of the prints. The uniform effect that it gave the entire Portfolio will be noticed and appreciated by all of the members. General Secretary Ray Miess thanks Edith for the fine contribution she made, in addition to her excellent print.

* * *

Under the direction of Rennie Weber, the printing of the new portfolio print folders for the PSA International Portfolios has been completed. Participants will be delighted with the improved appearance the new covers make.

* * *

Members of the Third Anglo-American Portfolio take pride in their two feminine associates, Betty Parker Henderson of America and Mrs. Kathleen Fullalove of England, both of whom are submitting prints of superb quality. From all indications it appears that, unless we men surpass our previous efforts, we are likely to find ourselves trailing these two excellent photographers. However, let no one think that the prints submitted by our male

members suffer in any way from lack of pictorial value or technical excellence. Actually, with each succeeding circuit, both the American and English prints have shown marked improvement.

* * *

Second India-American Portfolio. Dhruva Coomarr Engineer, APSA, (Hon. Sec'y.) Ahmedabad, India, in his last letter to Burton Holley, gave a quick preview of Indian opinion on American Portfolio prints when he said: "I and the local members of the G.P.P.C. have been well impressed by the style and general get-up of your portfolio and much more by the different processes the members have used in preparing the prints, though they have not been much impressed by the theme, compositional aspects and other pictorial merits. Anyhow, we are privileged to see and learn the technical mastery of the new world pictorial enthusiasts and we are

sure that our exchange will gain a lot for Indian photography in general and G.P.P.C.'s in particular."

* * *

Otho B. Turbyfill, Gen'l. Secy., India American Portfolios, has been appointed Pictorial Division Representative to Illinois. A little cooperation from PSAers in that State will make Turby's job a little easier and put Illinois right out in front in the pictorial world.

* * *

Dr. W. Warren Roepke of Owatonna, Minn., the new Secretary of the Sixth Anglo-American Portfolio, and originator of the Owatonna Plan for CC Salons, was in Chicago for a holiday week-end. He had a big time hobnobbing around the town with the Holleys, Christhills and Deweys. Good luck to you with the "Sixth," Doctor.

Portfolio Catechism

BY ELDRIDGE R. CHRISTHILF

5819 N. Ravenswood Ave., Chicago 26, Ill

What general types of portfolios are sponsored by the PSA? There are two general types of portfolios, the PSA International Portfolios and the PSA Photo Portfolios, both activities of the Pictorial Div.

What is the basic difference between the two types? The PSA International Portfolios consist of exchange circuits with foreign countries such as Great Britain, Italy, India, etc. The PSA Photo Portfolios travel only within the bounds of the U. S.

Who may join the Portfolio Activity? The requirements for participation are that one be an active member of the Society, in good standing, and affiliated with the Pictorial Div.

Does one have to be an advanced worker to participate in the PSA Photo Portfolios? No. There are many beginners in the Photo Portfolios and also many advanced workers. Each can help the other. In setting up circles we try to have both beginners and advanced workers represented in the same circle.

Is progress being made by the members of the PSA Photo Portfolios? Definite progress is being made. Every commentator has remarked of the decided improvement being made as the portfolios go into subsequent rounds.

How many types of portfolios are now being set up? The PSA Photo Portfolios now comprise the following specialized groups: Pictorial Portfolios, Portrait Portfolios, Photo-Journalism Portfolios, Control Process Portfolios, Star Exhibitor Portfolios, and Medical Photographic Portfolios.

What is the cost of a portfolio enrollment? The enrollment fee for the Pictorial, Portrait, Nature, and Photo-Journalism

Portfolios is 50¢ per year. For the Control Process, Star Exhibitor and Medical Photographic Portfolios, the fee is \$1.00 per year.

How soon after I submit a print before I will be assigned to a circle? The time will vary. If you are located in a metropolitan area, from which we have a large number of enrollments, or from a section of the country where there are a lot of them, you will be placed on a waiting list and will be assigned to a circle when your turn comes. This may be within 30 days and, then again, if enrollments are heavy, there may be a wait of 60 or 90 days. This waiting time is not charged against your enrollment as this does not become active until you are assigned to a circle.

How will I know when I have been assigned to a circle? When you have been placed in a circle, you will receive a card that will give the roster of your circle and a schedule of the movement of the portfolio, showing the date due at each stop.

Suppose I find that I am to be out of town when the portfolio is due to reach me; should I permit the portfolio to await my return? No. Each portfolio member has an obligation to the remaining 14 members of the circle. That obligation is to keep the portfolio moving as close to schedule as possible. Therefore, if you find you are to be away from home when the portfolio is due, you should notify the Chairman at once so your stop may be by-passed and the portfolio kept on schedule.

Suppose the portfolio reaches me at a time when I am very busy with other affairs, should I hold the portfolio until I am able to handle it? No. If you are unable to handle the portfolio within the allotted time, you should ship it to the

next member immediately. We cannot stress too greatly the importance of keeping the portfolio moving as close as possible to the scheduled time. Remember, a schedule is set up covering a period of four months, and if a day or so is lost here and there, it is not long before the portfolio is hopelessly off schedule. A great deal of time is spent in keeping after lagging portfolios that could be better spent on the expansion of the activity.

Will I receive any other notice of the pending arrival of the portfolio than the roster and schedule card? Several weeks before the portfolio is due to reach you, a reminder card will be sent, advising that the portfolio is due to reach you on or about a definite date, and requesting that you have a new print ready. The card also suggests that you plan ahead for several evenings in which to work.

What size prints are required? Prints may be any size up to 11x14, with the exception of the prints for the Control Process and Star Exhibitor Portfolios, which may be as large as 16x20.

May my print be mounted? Yes. Prints for other than the Control Process and Star Exhibitor Portfolios may be mounted on light weight stock, not larger than 12x15. Prints for the CP and SE Portfolios should be mounted on standard 16x20 mounts.

Should I send in my print with the Portfolio enrollment? No. Your portfolio enrollment will be acknowledged and you will be sent a Technical Data Folder which should accompany your initial print.

Are portraits permitted in the Pictorial Portfolios? Portraits should be submitted to the Pictorial Portfolios only when they fall within the classification of a pictorial print, since they will be judged by the commentator strictly from the pictorial viewpoint. If the print is straight portraiture, it should be submitted to a Portrait Portfolio, where it will be judged solely on the basis of portraiture. Ask yourself "Is this a pictorial print?" If the answer is "yes" you may submit it to a Pictorial Portfolio. Otherwise send it to a Portrait Portfolio.

May one submit work that has been processed by a commercial studio? No. All work on the print should be by the portfolio member. If done by a commercial studio the only help the commentator could give would be criticism of the composition, and there could be no help in improving the technique. It is not fair to the other members of the circle to submit commercially processed prints.

Could my CC participate in the portfolio activity? There is a very definite place in the portfolio activity for the CC, by the individual members. The article in the Nov. 1947 issue of the JOURNAL, page 735, and in the Jan. and Feb. 1948 issues, Pictorial Division columns, shows how several clubs are now using the portfolios.

May a Canadian PSA Member enroll in the PSA Photo Portfolios? No. The PSA Photo Portfolios travel only within the bounds of the U. S. Canadian PSA Mem-

bers may participate in the PSA International Portfolios.

To whom should members of the PSA in the United States apply for portfolio enrollment? For enrollment in the PSA International Portfolios, contact Burton D. Holley, APSA, General Secretary. For enrollment in the PSA Photo Portfolios, comprising the Pictorial, Portrait, Star Exhibitor, Nature and Photo-Journalism Portfolios, contact Eldridge R. Christliff, APSA, Chairman. For information concerning the PSA Medical Photographic Portfolios, contact Don Loving, FPSA, Sec. 1309 N. Pennsylvania St. Indianapolis 2, Ind.

PSA Pictorial Portfolio No. 43

- 1- 6 48 Paul B. Miller, South Bend, Ind.
- 1-14-48 William Felix Kolar, Berwyn, Ill.
- 1-22-48 Harry Irion, Menasha, Wis.
- 1-30-48 Henry Hogenrief, Largo, N. Dak.
- 2- 7 48 Robert W. Huxoll, North Platte, Neb.
- 2-16-48 Carl H. Hasty, Ogden, Utah

- 2-24-48 Frances H. Rammer, Davis, Cal.
- 3- 3 48 Ernest W. Eshnaur, Long Beach, Cal.
- 3-11-48 Homer Hyatt, Castle Gate, Utah
- 3-19-48 A. Paul Chenoweth, Tucumcari, N. Mex.
- 3-27-48 Roberts B. Stribling, Lubbock, Tex.
- 4- 5-48 Fred L. White, Bellaire, Tex.
- 4-13-48 J. Rodney Stone, Newton, Kansas
- 4-21-48 Hubert E. Curtis, Dubuque, Iowa
- 4-29-48 Judge Benjamin S. DeBoice, Springfield, Ill.

PSA Pictorial Portfolio No. 44

- 1- 9-48 Walter J. Pietschmann, Detroit, Mich.
- 1-17-48 J. R. Richardson, Cleveland, Ohio
- 1-26-48 Mrs. Eugene N. Lampert, Buffalo, N. Y.
- 2- 3-48 Reuben M. Greene, North Bennington, Vt.
- 2-11-48 Frank Witkin, Waltham, Mass.
- 2-19-48 James Pickands, II, North Haven, Conn.
- 2-27-48 Mrs. Clara A. Cohen, New York, N. Y.
- 3- 6-48 J. J. O'Neil, Long Branch, N. J.
- 3-15-48 John V. Kohlhaas, Philadelphia, Pa.
- 3-23-48 J. Adrian Korver, Westminster, Md.
- 3-31-48 C. W. Shackelford, Wilmington, N. C.
- 4- 8-48 Harry H. Landis, Lititz, Pa.
- 4-16-48 William C. Day, Springfield, Ohio
- 4-24-48 R. E. Collins, Connersville, Ind.
- 5- 3-48 Albert H. Schneider, Milwaukee, Wis.

The Pictorial Division Go-Getters

A GOOD SOURCE for new PSA and Pictorial Division members is to be found in the membership lists of camera clubs, all live prospects. It should be easy for you to get these lists in your community and write or phone every member, telling him why he should join the PSA and the Pictorial Division.

Why should every member of a camera club join the Pictorial Division? Because only in this way can he take part in one of the most helpful and interesting activities in photography, the PSA Photo Portfolios. Every time one of these portfolios comes to him on its regular rounds, he will have something of interest to show to his fellow members at the next club meeting.

When several members belong to different portfolios, there will be one coming along in time for almost every meeting, and it will be a lot of fun comparing the different circuits, the quality of the prints, the criticisms and the commentators. Every member of the club will gain valuable experience in analyzing pictures and in learning the difference between ordinary prints and exhibition ones. He will see examples of techniques and methods in use in different parts of the country, by both beginners and experienced pictorialists.

For camera clubs interested in putting on their own salons, there is the Owatonna Plan, described in the January and February JOURNALS, through which a club can get a selection of pictures from some of the finest photographers, at a fraction of the trouble and cost of a regular international salon.

Clubs can make use of the Pictorial Division Judges List, and those able to qualify for a Pictorial Division Sponsor can get all kinds of help in improving their pictures. There is something going on all the time in the Pictorial Division and every

camera club member can get more good out of his own club membership when he ties it in with the PSA Pictorial Division.

The first list of Go-Getters is published herewith. It covers only the first 10 days of January. The January JOURNAL, in which a description of the campaign first appeared, had not been mailed when this list was made up, so it is not large. Next month there should be a big increase in the number of Go-Getters and the number of points.

Remember—a member of the PSA who is brought into the Pictorial Division counts one point; a new member for both the PSA and the Pictorial Division counts three points, but both must be joined. Credit is given to the name appearing on the application as sponsor; if there is no name given, general publicity gets the credit.

Alabama:	Points
Watson L. McAlexander	3
California:	
Vernon Broadbent	3
Illinois:	
Harry A. Langer	6
Edward H. Lehman	6
H. J. Ensenberger	3
Ted Ingram	3
Maine:	
N. L. Saltzman	3
Michigan:	
Robert W. Cahill	3
Nebraska:	
Dr. John Anderson	3
New Mexico:	
Harry Hall	3
Wisconsin:	
James P. Scott, Jr.	3
Not eligible for medals:	
P. H. Oelman	6
E. R. Christliff	5
W. Howard Fredrick	3
Donald Jamison	3
Doris M. Weber	3
Yehudi	2
General Publicity	34

Pictorial Committee News

Don E. Haasch, of Payette, Idaho, has been appointed Pictorial Division Representative to Idaho.

Mrs. F. T. Robson, of Vina, Cal., has been appointed Pictorial Division Representative on the Special Awards Committee of the PSA.



By H. J. JOHNSON, APSA

1614 W. Adams St., Chicago 12, Ill.

THE NATIONAL Color Slide Competition, sponsored by the Color Division, was organized in 1944. Now in its fourth year it has grown to the point where, with 52 clubs entered, it is larger than some International Color Slide Exhibits.

The competition consists of a series of five contests, with clubs, rather than individuals, as competitors. Each club is allowed to submit a total of eight slides with no more than four from any one individual. Slides are judged on a point basis by which club as well as individual winners are determined. These competitions are unique in that each contest is held in a different locality and judged under the supervision of one of the competing clubs, thereby providing communities which do not have color slide exhibits an opportunity to see slides made by top-flight amateur photographers.

December Contest

The December 1947 contest was judged in San Francisco under the direction of Karl A. Baumgaertel, APSA, of California CC. Judges were Charles H. Green, Joseph Tillbeck, and Victor De Valle (none a member of any participating club). Scores were consistently low, with relative results probably the same as with higher scoring. Top scoring club in Class A was the Chicago Color CC with 132 points and leading its class with a cumulative total of 286 points; top in Class B was the Pasadena Photocolor Society with 134 points and leading its class with a cumulative total of 263 points.

Individual winners were Harvey Bertram (Seven Hills) "Red, White and Blue"; H. J. Johnson (Chicago Color) "Road to the Storm"; Blanche Kolarik (Chicago Color) "Suds"; George F. Beaver (El Camino) "Shasta at Dawn"; Rev. H. Bielenberg (Venango) "Red, White and Blue".

A total of 37 honorable mentions were awarded to these individuals and clubs: B. M. Shaub (2) (Amherst); J. L. Schaeffer (Bethlehem); Lt. M. J. Snell (Burlington); John F. Cannon and Richard L. Rundle (Calif); John Darling and R. B. Horner (Chicago Color); P. Kozak and C. Monks (Cleveland); Parker Severson (El Camino); Blanche Kolarik (Hawthorne); J. Van Gelder and T. Enochty (Inwood); Harold D. Roberts (Jackson); J. L. Hill, Jr., John Mulder, and Harriette Archer

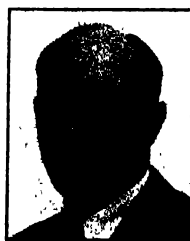


"Indian Princess," by Walter J. Pietschman, of Detroit, won the Firth Trophy presented by Tom and Caryl Firth for the best picture taken by a member of the Pictorial Division at the PSA Convention at Oklahoma City.

(Kodak); Owen K. Taylor and Chas. Herche (New York); H. B. Richins (Ogden); H. M. Woertz, Miller Brackett, Harry Haworth, R. O. Simpson, and Ted Bokor (Pasadena); Dr. F. J. Ruch (Plainfield); Clifford Matteson and Alfred Watson (Science Museum); Dr. Glenn Adams (Seven Hills); George C. Wussow (Shorewood); De Witt Bishop (Sierra); John Worth (Spokane); A. J. C. Born (Springfield); Alan Herdman (Sussex); E. J. Davis and Leo C. Gagnon (Yakima).



RAXWORTHY



MODDEJONGE

W. K. RAXWORTHY is the national committee's color print director. He is an expert on several methods of color print making and has taught wash-off relief in various color print courses. His chief work has been testing and reporting on Printon, Panchro-versal, etc., and he is director of the color print circuits.

JOHN MODDEJONGE was one of the earliest Color Division Committee members. His chief work has been as director of the slide sets prepared by duplicating accepted slides in selected exhibitions. These sets are more intensively circulated than our regular sets, some of them having been booked solidly for a year of close scheduling. In his home club, the Cleveland Photographic Society, he has been print director for many years, and is also the greatest booster for color in that organization.

By and large, the camera clubs which are listed below are those which are actively interested in the promotion of color photography. Their present standings in the National Color Slide Competition are as follows:

Class A	Dec.	Cum.
Chicago Color.....	132	286
Hawthorne	90	258
Science Museum....	85	242
Rainbow	90	240
El Camino.....	110	236
Kodak	94	235
Inwood	93	231
Yakima	92	227
Shorewood	73	226
Jackson	94	223
Burlington	93	222
Springfield	77	219
Salt Lake Chromites...	72	218
California	93	212
Amherst	76	209
Plainfield	76	207
Sierra	79	201
Minneapolis Color Photo.	68	196
Spokane	60	195
North Shore.....	59	176
Buffalo Color Pict	45	168

Class B	Dec.	Cum.
Pasadena	134	263
Columbus Color....	67	250
Cleveland	87	241
Ogden	90	227
Toronto	59	218
Seven Hills	83	216
Twin City	71	214
Natural	76	208
National	77	206
Venango	77	206
Phoenix	75	206
Salt Lake Photocolor.	67	190
Kings	58	187
Cleveland Women.	59	184
Sussex	59	184
Bloomington	63	183
Bethlehem	60	182
Minneapolis Women	62	179
Gloucester	57	176
Kalamazoo	30	172
Atchison	52	170
Edison	53	168
Keokuk	40	167
Quincy	68	162
Dubuque	57	159
St. Louis	76	149
Glens Falls	50	147
Marquette	—	122
New York	108	108
Bowling Green	—	100
Ft. Wayne	—	86

Color Reproductions

MOST OF YOU are aware of the difficulty encountered by amateur photographers in trying to sell small-size transparencies for color reproductions, since the average photo-engraver prefers to work with the larger size film. Major Ralph French, a Color Division member, is engaged in a project which we hope will result in recommendations for improving the technique of amateur color photographers and the photo-engraving processes in order to increase the use of Bantam and 35mm transparencies for reproduction purposes.

Not all of the unsatisfactory reproductions made from small-size film are caused by the limitations of its size. Many camera lenses do not produce sharp images or good color rendition, and the technique and processes of some photo-engravers leave much to be desired. From time to time, Color Division members will be informed of the progress of Major French's experiments.

By LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE FIFTH Nature Division Print Competition was judged in December by Fred Mock, color and pictorial photographer, and Blanch Kolarik, APSA, and Ray L. Carroll, both members of the Nature CC of Chicago. The Nature Division wishes to announce these winners:

Medal Awards

- "American Woodcock," Dr. G. B. White, Port Colborne, Can
- "Animated College Coat," F. Eliot Westlake, Cincinnati, Ohio
- "Female Cardinal and Young," Ralph E. Lawrence, Washington, D. C.

Honorable Mentions

- "Scavengers," Mrs. Andree Robinson, Milwaukee, Wis.
- "Autumn Visitor," Willard H. Farr, Chicago, Ill
- "Milkweed Pod," Dr. R. R. LaPelle, Philadelphia, Pa.
- "Barred Owl," Edwin J. Howard, Oxford, Ohio
- "Kildeer at Nest," Esther Heacock, Wyncote, Pa.
- "Promethea," Arthur Reed, Providence, R. I.
- "Blue Jay," F. E. Brickel, University Heights, Ohio
- "Mushroom Rock," Arthur L. Center, Long Beach, Calif

In addition to the winning prints, 19 photographs were selected for inclusion in the album to be circulated among contributors. A new feature has been added by initiating a criticism service for rejected prints. The next contest will be held in May.

Moths Versus Butterflies

When you take those winning shots of moths and butterflies next summer, wouldn't you get some satisfaction in knowing how to tell which is which? They are easy to distinguish if you learn a few simple facts about them.

Moths and butterflies have many points of similarity aside from both having four wings. They both belong to the Order of Lepidoptera (scaly wings), develop from caterpillars, do all their growing in the caterpillar stage, and later emerge from their cocoon or chrysalis as a winged

adult. After mating, the female lays her eggs, and then the life cycle ends.

Aside from these similarities, there are at least seven readily recognizable features in which moths and butterflies differ, and which serve as convenient means of distinguishing between them:

1. Butterflies have "clubbed" antennae, i.e. tipped with a little knob, while the antennae of moths may be either straight and plain or else feather-like. There are a few exceptions, but this rule applies to all of our common local species.

2. Butterflies usually have slender graceful bodies, while the bodies of moths tend to be larger and heavier.

3. When at rest, butterflies usually fold their wings together above their body, but moths either spread them flat or fold them back against their body.

4. Butterflies fly about during the daytime, while the majority of moths are nocturnal in their habits.

5. Butterflies have a graceful fluttering flight, like a falling leaf. This is probably a protection against birds, as it makes them difficult to catch. On the other hand, moths usually fly in a direct straight line, more like a bird. The "Humming Bird Moth" hovers over flowers much like its namesake, and is often mistaken for a humming bird.

6. Butterflies feed on the nectar of flowers. Many moths do not feed at all in the adult stage and some have only rudimentary mouth parts.

7. The caterpillar of a butterfly produces a shell-like "chrysalis" in which to pass its pupating stage, while many of the moths spin a cocoon of silk.

All of the Lepidoptera have very poor eyesight, but seem to be provided with a highly developed sense of smell. They are able to find their mates at long distances, and can locate nectar-bearing flowers in the same way. Butterflies, and those moths which feed on nectar, have long coiled tongues which enable them to reach into deep corollas of flowers to feed. While feeding, they assist in cross-pollination by carrying pollen from one flower to another.

Winter is the ideal time to collect cocoons and chrysalides for photographing the adults when they emerge in the

spring. This insures you perfect specimens, and is much simpler than chasing them around the woods with a net and a cyanide jar. Of course, you have no way of predicting just when your specimen will emerge. It may be in the wee hours of the night, or when you are away from home. The adult is usually not very active for the first day and is easy to capture. A quick and convenient method for anesthetizing specimens for photographing is to put them in a wide-mouthed jar and drop in a few drops of ether, lacquer thinner or cleaning fluid. The specimen will remain pliable for some time, and will be easy to adjust into whatever pose you desire.—W. H. F.

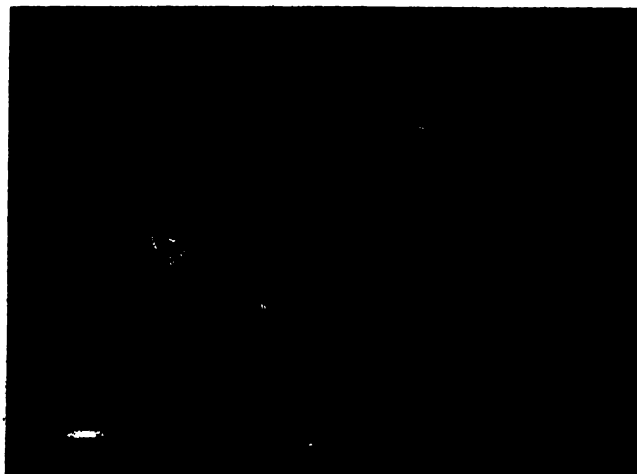
Galls

Perhaps you have noticed on the twigs and leaves of oak, elm, and hickory trees, as well as on wild roses and goldenrods, peculiar abnormal growths which are called galls. There are about 2000 known types of American plant galls. They provide an interesting photographic field in which to work the year round, and an extensive collection of pictures would be of considerable scientific value. They are found in so many peculiar shapes, forms, textures, and colors that they are good subject material for color as well as black-and-white.

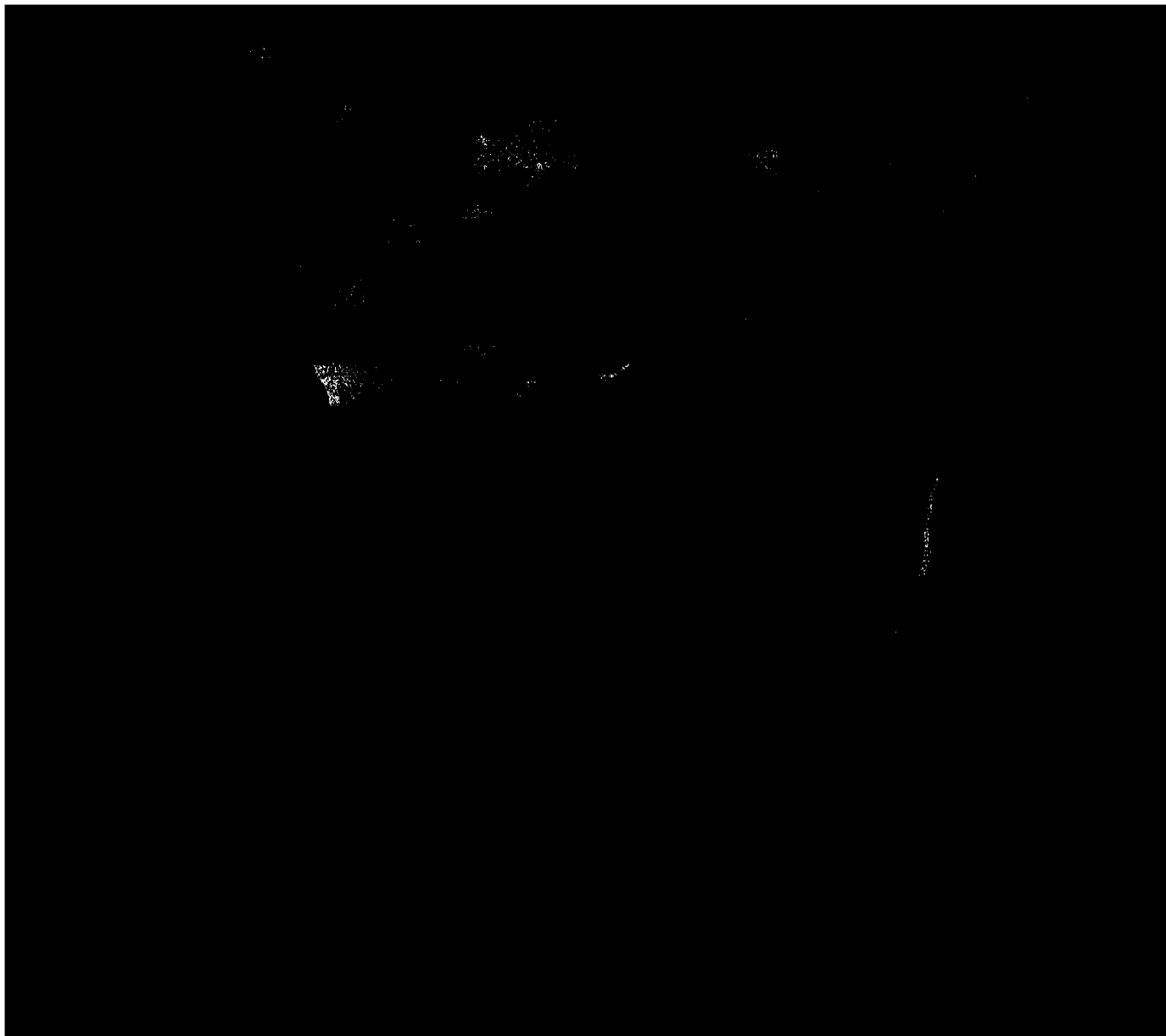
Galls are caused by insects. Each species of gall-making insect causes a different kind of gall to grow. There are three principal kinds of gall-making insects: gall wasps, gall gnats or midges, and gall-making plant lice.

Naturalists have suggested various reasons as to why galls grow. Some assume that when the eggs of the insects are deposited on the plant, a drop of poison is secreted. It is this poison that stimulates the plant to produce new cells which take the form of a gall. The differences in the galls produced by the various kinds of insects are explained in this theory by assuming that the type of poison secreted by each species has its own peculiar properties.

When the eggs hatch, the larvae find themselves surrounded and also protected by an abundant supply of plant food.

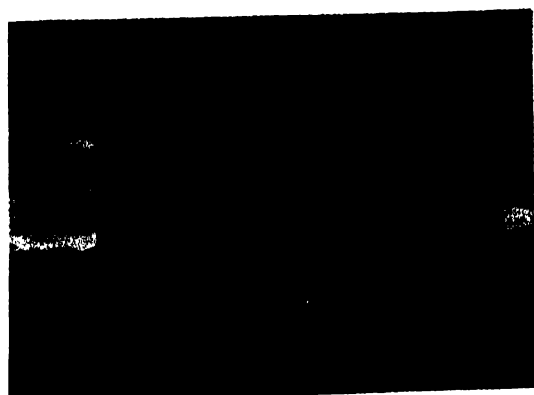


Above: "American Woodcock," by Dr. G. B. White. Right: "Female Cardinal and Young," by Ralph E. Lawrence.



Yosemite National Park—Cloud shadows are used to separate planes and give added depth to the picture

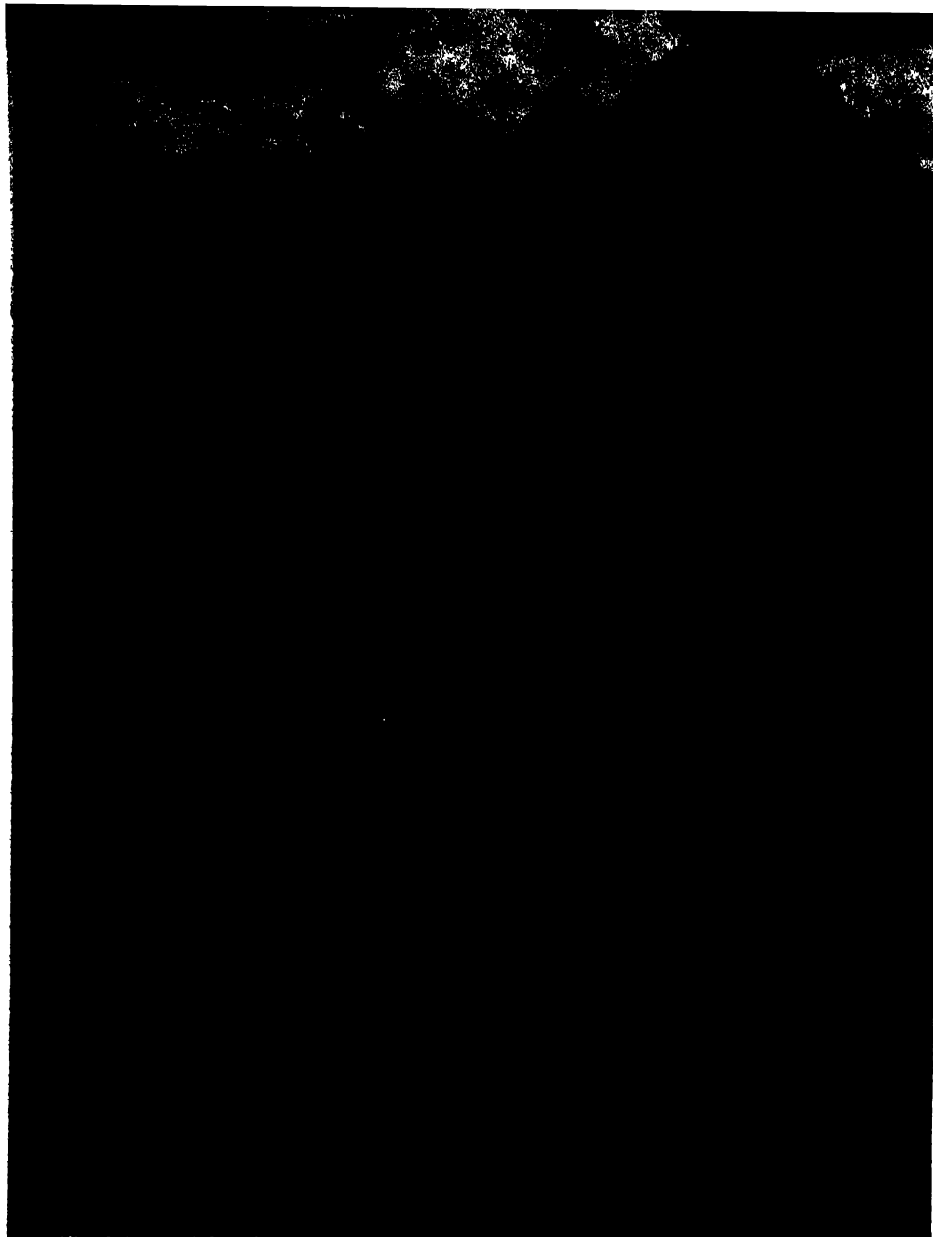
Ansel Adams' America . . . in Kodak Color



Rancho de Taos Church in sunset lighting

FOR YEARS Ansel Adams has been living in Yosemite, conducting a school of photography in San Francisco . . . and making magnificent pictures without end. He holds a Guggenheim Fellowship Award, with the mission of depicting the National Parks of America.

To his mastery of the photographic technique Adams adds a rare sensitivity to nature. He has a deep and instinctive understanding of the plains, river valleys, mountains, forests,

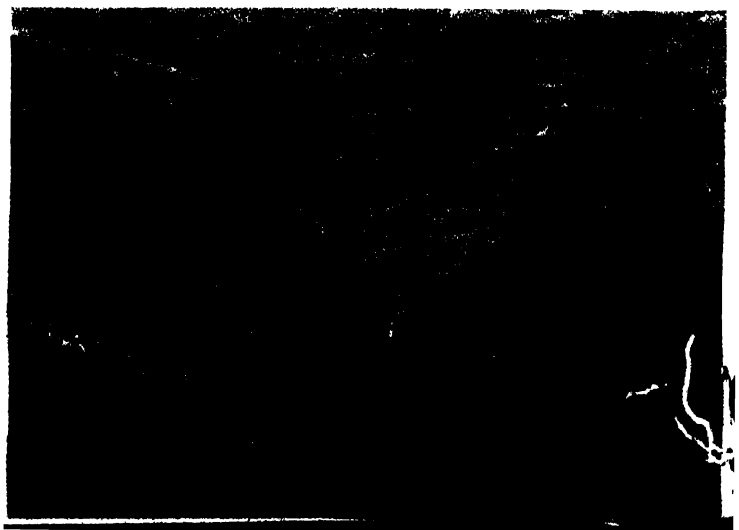


The Teton Range from a point above the Snake River—Careful use of back-lighting turns the water into blue silver

canyons . . . of the mists, serrated skies, and thunderheads that hover over all. As a result, he has been wonderfully successful in “interpreting the natural scene.”

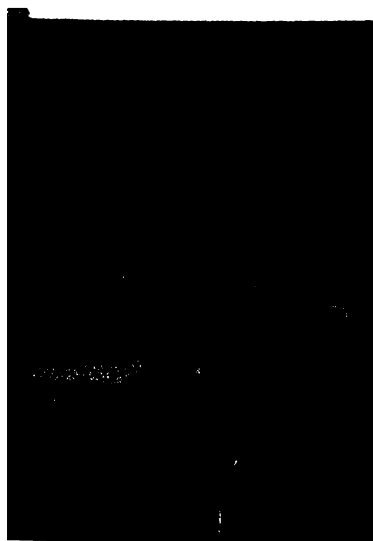
While preparing material on his Guggenheim Fellowship, he has made wide use of Kodak color films, adding the dimension of full color to his interpretations. On these pages are reproductions of some of his transparencies. In them he has truly captured the spirit of our

Santa Elena Canyon, Big Bend National Park —Adams always considers texture as an integral part of the composition



Grand Canyon at sunrise—Adams made these trips over a period of six months before he found lighting effects exactly as he wanted them

Jackson Lake and the Tetons—The yellow snow's rich detail is modeled by a sun only five minutes old



country... the "color" of the American Land.

Join him... join the multitude of other serious photographers—amateurs and professionals—who are working in Kodak color and finding it a highly rewarding experience.

Kodak color includes Kodachrome Film for most miniature, home-movie, and sheet-film cameras... Kodacolor Film for most roll-film cameras... home-processed Kodak Ektachrome Film for cameras that take sheet film.

NOTE: For another Ansel Adams interpretation of nature—this one in black-and-white—see the next page

**It's Kodak
for Color**



Clouds over Glacier National Park mountains

KODABROMIDE PAPER puts the strength of mountain heights into one of Ansel Adams' famous black-and-white studies of the Far West.

Such prints call for the vivid white of sun on clouds, the heavy black of basalt, the deep, dark silhouette of pines. You need a scale of cool grays to portray high snow fields in sun and shadow, or a softly graded sky. In short, you need Kodabromide. Use it for enlargements with the stamp of the professional. Choice of five evenly spaced contrasts ... at your Kodak dealer's. Eastman Kodak Company, Rochester 4, N. Y.

In most cases, only one insect inhabits each gall. There are, however, certain types of galls in which a dozen or more insects are found.

Oak trees are the ones which are most susceptible to the growth of galls. The most common forms are the oak nut galls and the oak apple galls. Children sometimes mistake the oak apple galls for an edible fruit, eating them, insect and all. These galls while young have a pleasantly tart taste.

Now Is the Time

to prepare your plans to picture the swiftly moving story of the advance of Spring

OFFICIAL NOTICES

A MEETING of the Board of Directors of the Society was held on December 5 and 6, 1947, in the Conference Room of the Bevier School of Fine Arts, Rochester Institute of Technology, Rochester, N. Y., with the President in the chair.

Present were Messrs. Carlson, Jameson, Kinsley, Matthews, Mulder, Neblette, Phelps, Tuttle and Wheeler.

The Chicago School of Photography and Reeves Camera Store, Oklahoma City, were accepted for membership in their respective classifications. Messrs. A. Aubrey Bodine, FPSA, and Thelmer Hoover, of Los Angeles, were elected Life Members.

The President requested that rulings of operation as made by the Board from time to time be collected and recorded in one document for convenient reference. The Board authorized the President to appoint a committee to prepare "Administrative Practices of the PSA," which shall subsequently be kept up-to-date by the Secretary of the Society and which shall be subject to revision at any time. Messrs. Carlson and Matthews were appointed to this committee.

Mr. John Magee was reappointed Chairman of the Foreign Salon Circuits Committee.

The Graphic Arts Committee was discharged with the sincere thanks of the Board for the work which it had done. The Board wishes to make clear that it is interested in the Graphic Arts and will welcome papers and exhibits from the Graphic Arts field and will, through its existing Divisions, promote interest in the Graphic Arts.

It was agreed to hold the next Board meeting in New York City on January 24 and 25, 1948. The date of the Semi-Annual Board Meeting was fixed provisionally for March 5 and 6 in Rochester, N. Y.

Mr. Heller reported to the meeting by long distance telephone that the plane in which he and Mr. Hogan were en route to Rochester was grounded at Newark, N. J., because of adverse conditions and that they would be unable to attend.



COLLEGE COAT

F. E. Westlake

A recess was taken on Friday for dinner at the Hotel Rochester, where the Board members were the guests of the Rochester Institute of Technology. The Board voted that sincere thanks be extended to the Rochester Institute of Technology and the Bevier School of Fine Arts for its hospitality in supplying the meeting place and the dinner.

A Stuyvesant Peabody Award Committee was authorized to select the annual winner of this award, which last year was handled by the Special Awards Committee.

The Board rescinded its action, taken on June 6, 1947, and ruled that all awards formally issued by the PSA shall be under the jurisdiction of the Board of Directors. This action does not affect awards offered by individuals, Divisions or branches of the Society which are looked after by the Special Awards Committee, nor does it change the Honors system.

An attractive invitation from a group in Cincinnati, Ohio, was accepted to hold the 1948 Convention of the Society on November 3-6 in Cincinnati.

The Board passed a motion to change the name of the Standing Committee on Chapters and Councils to the Committee on Chapters. It ruled that contacts with Councils be a responsibility of the Camera Club Activities Committee. A report from Mr. Chambers on Chapter Charters was accepted in principle with the request that he recommend uniform Chapter By-Laws to accompany the uniform Charters.

The President with the approval of the Board appointed the following Honorary Representatives who shall, subject to their acceptance of office, serve for one year: Mr. Anthony Peacock to Great Britain, Mr. Francis Wu to Hong Kong, and Mr. Nat Cowan to the Union of South Africa.

The Conventions Committee was requested to report at the Semi-Annual Meeting on the relative merits of the fall and the spring for holding the Annual Convention of the Society.

The Board members conferred at length with Mr. Jameson over plans to raise a

fund for an Endowment and Permanent Home.

Mr. Kinsley reported the status of Camera Club activities and outlined his comprehensive plans for improving the services now offered. His proposals were carefully considered and a number of suggestions were made.

A progress report from Mr. Scales, Chairman of the Publications Committee, was read, indicating a favorable year's operation of the new PSA JOURNAL.

The meeting, which took place on Friday afternoon and evening and Saturday morning, was declared closed on December 6 at 1:45 P.M.

NEWS AND NOTES

PSA Journal

THE FOLLOWING appeared in "The Journal of the Biological Photographic Association," Volume 16, No. 1, September 1947, page 40:

"The new PSA JOURNAL made its bow with the January, 1947, issue. It is changed in size from a 6½ x 9 inch format to one of 8½ x 11 inches.

"This new size is much more effective in presenting the fine cover illustrations now being featured. It allows the use of more and larger illustrations in the text, which is of prime importance in a photographic magazine of this type.

"The subject matter covers a much wider field, and presents news and other information about the PSA for its members, plus the newest and more pertinent in photographic literature relative to technical and industrial progress, camera club operation, pictorial, salon, color, nature and motion picture photography.

"The editor, Fred Quellmalz, Jr., and his editorial staff are to be commended on the excellent publication that they are turning out for the PSA membership.

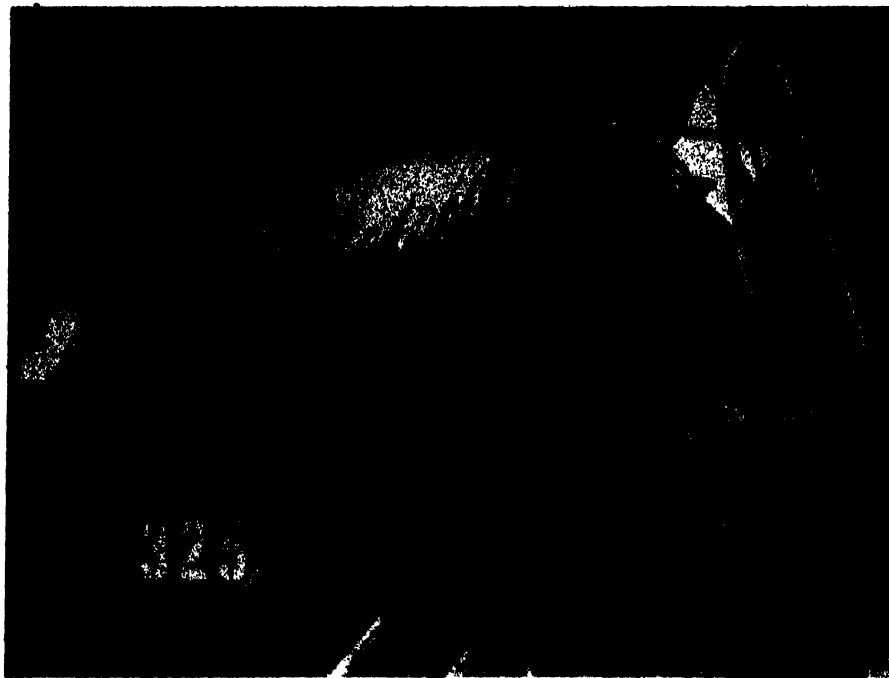
"In any wide-spread organization, lacking close personal contacts, the official publication is the strongest existing factor in knitting and holding the membership together, and while doing this it makes a larger and more important organization possible. At the same time the journal grows greater itself, becoming a powerful activating force to the organization fostering its publication.

"The new Journal is a real credit to the Photographic Society of America.

RAY MESS

Reading's Queen Contest

A FEATURE of the 200th Anniversary Celebration of Reading, Pa., this year will be a Bicentennial Queen Contest, in which the Berks CC will take a leading part. The sending and receiving of entry forms, taking of photographs, and preliminary judging will be done by club members. Another club project in 1948 is the photographing of the three winners of the Reading Fair Beauty Contest, scheduled for September



SO BIG

John N. Gekus

Honor Award from the 1947 Graflex Contest

Home Town Contest

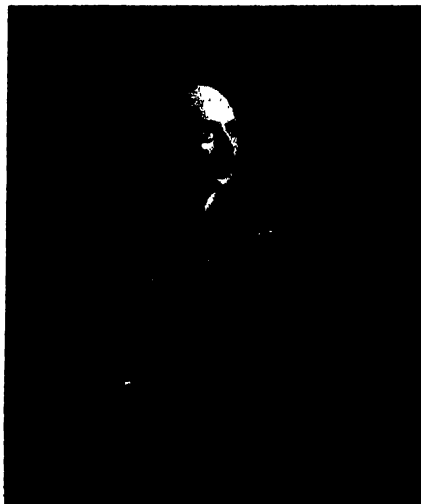
A SECOND HOME TOWN amateur photographic contest is being sponsored by the Lions Club of Floral Park, N. Y., with the aim of creating Home Town interest in young people. There is one contest for grade school students, and another for high school or other students under 19 years of age with several hundred dollars in prizes. It is hoped that the contest will induce young photographers to discover the scenic and civic beauties which exist in the town and to produce a pictorial record of life as it is lived today in Floral Park. The contest opened December 1 and will close on June 1, 1948. PSAer, Dr. Martin H

Berman, 2 Whitney Ave., Floral Park, N. Y. is in charge

Graflex Contest

Over \$5000 in prizes were awarded to entries from 48 cities in 22 states in the 1947 Graflex Contest. California led the states with 19 prizes, while Chicago led all cities with 8 prize winners. A board of eminent judges, under the supervision of Edward Steichen, Hon. FPSA, picked 71 winners from the thousands of entries. One of the winners appeared on the November 1947 cover of PSA JOURNAL, while two others are reproduced herewith.

Continental Print Contest for December



GENERAL BOR © Bernard Wallace

THE WINNING PRINT in Class A in the PSA Continental Print Contest for December, judged at the Los Angeles CC on December 7, was "Ruthven," by Russ McCoy, with 27 points. Second was "Pie De La Cuesta," by Bernard G. Silberstein, APSA, and third went to "Bleak December," by E. L. Bafford, each receiving 24 points.

In Class B, first honors were taken by Selden I. Davis, with 26 points for his "Pittsburghesque." Second honors went to Bernard Wallace for "General Bor," while third position was attained by John C. Lucas for "The Beachcomber." These two prints each received 25 points.

The Judges

The judges in the December contest were Shirley M. Hall, APSA, of San Marino, Calif.; Jack Barsby, APSA, North Hollywood; and Fred R. Archer,

FPSA, Los Angeles. Rex L. Wakefield was print director.

Sixteen clubs were represented with 64 prints in Class A, while 33 clubs submitted 132 prints in Class B. The entry from one club was received after the judging.

Two More Contests

Two more contests will be held this season in New York and St. Louis. Entries must be received by the first of the month. (Note change of address for June.)

April

The Camera Club
Att. Mr. Philip A. Stone
121 West 68th Street
New York 23, N. Y.

June

St. Louis Camera Club
Att. Mr. F. A. Fillmore
5758 Itaska Street
St. Louis 9, Mo.

Data on Winning Prints

The portrait of General Bor was taken by Bernard Wallace one Sunday afternoon in Boston. Ten shots were made in 10 minutes, as there was little time available. An Automatic Rolleiflex was used and all exposures were open flash at f/22. Two GE Flashbulbs were used each time—one on extension and one at the camera. The film was Verichrome, developed in Ansco 17. The print was made on Opal, developed in Dektol and slightly gold toned.

In making "The Beachcomber," John C. Lucas reports that he used Plus X film, and a 3¼ x 4¼ Speed Graphic with 127mm Ektar lens. The film was developed in DK 20, and the shutter speed was 1/10 sec. at f/11. The print was made on Opal G, considerable work being done on it to bring out the highlights. It was toned in Flemish toner.

"Pittsburghesque" was shot by Mr. Davis with a Kodak Bantam, f/4.5 lens. Exposure was f/8 at 1/100 sec. on Plus X



PITTSBURGHESQUE Selden I. Davis

film. It was taken at 10 AM in early October, while a fairly heavy ground fog was beginning to melt away in the sun. The top of the highest building was in full sunshine before a switch engine came along to fill the blank space on the left with a plume of steam. Development was in two-year-old Finex. The print was made on Opal G, developed in Selectol after much dodging. Because of the extreme tilt necessary to correct the verticals, the top of the print required three times as much exposure as the bottom, even though the negative contrast was normal. The arch on the right then seemed too heavy in comparison to the delicate sky, so it was held back for three-fourths of the total time by a cut-out mask placed in exact register on the paper.

Mr. Silberstein took his picture, "Pie De La Cuesta," on a fresh water lagoon next to the ocean near Acapulco, Mexico. He used a Rolleiflex with a yellow filter and Superpan Press film; the print was made on Illustrators Special, gold-toned blue with Chiorea.

The picture, "Ruthven," by Mr. McCoy, was not previously planned and exposure was made within five minutes after he first decided to take it. He used a Graphic View camera with Turner Reich lens, Ansco Isopan film, and Wratten G filter. The exposure was $f/16$ at $1/50$ sec. (no meter). It was developed in DK-60A, normal developing time, and printed on Velour Black T-2, developed in D72 1:2 solution, with thiocarbamide blue toning. As the smoke was very black and shadow detail did not print properly, dye retouching was necessary on the negative. About two-thirds of the original negative was used to make the print. "Ruthven" also won top honors in the 1947 Graflex Contest.

CLUB STANDINGS — GROUP A

	Dec	Total
Baltimore CC, Baltimore, Md	82	164
Photo Guild of Detroit, Mich	84	160
California CC, San Francisco, Calif	79	155
Photo Society of San Francisco, Calif	80	151
Detroit CC, Detroit, Mich	70	148
Cleveland PS, Cleveland, Ohio	71	145
Queen City Pictorialists, Cincinnati, O	81	145



THOROUGHBREDS

Bert C. Thayer

Honor Award from the 1947 Graflex Contest

Germantown PS, Philadelphia, Pa	81	144	Dubuque CC, Dubuque, Iowa	47	97
Science Museum PC, Buffalo, N. Y.	73	139	Independence CC, Independence, Mo.	48	97
Ft Dearborn CC, Chicago, Ill	74	139	San Fernando Val. CC, N. Hollywood	45	96
Grosse Pointe CC, Grosse Pointe, Mich	68	123	Utica CC, Utica, N. Y.	47	96
Le Photo-Club de Quebec, Canada	66	117	Silverado CC, Napa, Cal.	52	96
Albany CC, Albany, N. Y.	68	116	Gloucester County CC, Woodbury, N. J.	43	91
Bridgeport CC, Stratford, Conn	50	87	Channel City CC, Santa Barbara, Cal	87	87
St. Louis CC, St. Louis, Mo	76	76	Community CC of Christ Church, Pa	35	86
Scarab Photo Society, Detroit, Mich	69	69	Photo Print Society, Sandy, Utah	41	86

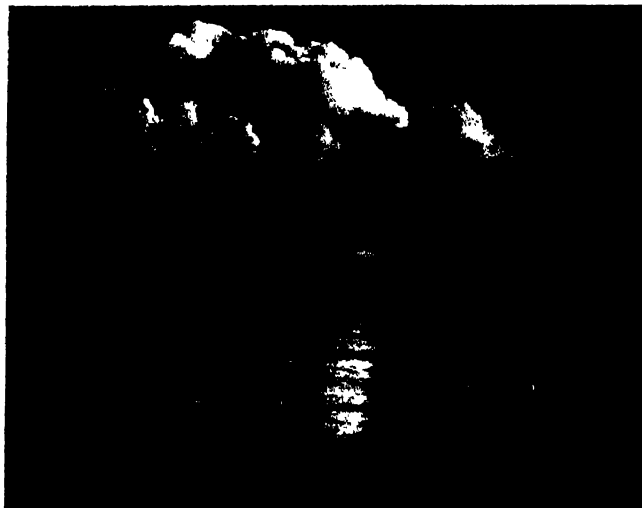
CLUB STANDINGS — GROUP B

	Dec	Total		Dec	Total
Mission CC, San Francisco, Cal	84	162	Vincennes CC, Vincennes, Ind	53	83
South Bend CC, South Bend, Ind	81	151	Photo Sec, Acad. S. & A., Pittsburgh	82	82
CC Prov. Eng. Soc., Providence, R	80	140	Lebanon Valley CC, Lebanon, Pa	35	70
CC of Cincinnati, Ohio	68	129	Lions Gate CC, Vancouver, Canada	64	64
Seven Hills Photographers, Cincinnati	66	122	Owego CC, Owego, N. Y.	63	63
Rock Island CC, Davenport, Iowa	67	122	Shorewood CC, Milwaukee, Wis.	62	62
East Shore CC, Cleveland, Ohio	61	121	Tulsa CC, Tulsa, Okla.	56	56
Jackson Photo Society, Jackson, Miss	57	117	Grand Rapids CC, Grand Rapids, Mich	56	56
Egyptian CC, Centralia, Ill	63	115	F/8 Club, Flushing, N. Y.	55	55
Photo Society of Quincy, Ill	62	111	Orleans CC, New Orleans, La	52	52
Edgewater CC, Edgewater, N. J.	62	110	Richland Photo Club	46	46
Ohio Valley CC, Cincinnati, Ohio	53	108	Portland CC, Portland, Me.	45	45
Niagara Falls CC, Niagara Falls, N.	48	103	Perfex CC, Milwaukee, Wis.	44	44
Washington CC, Washington, Pa	48	98	Duluth CC, Duluth, Minn.	40	40
			Danville CC, Danville, Ill	39	39
			Cudell Arts CC, Cleveland, Ohio	35	35



RUTHVEN

Russ McCoy



PIE DE LA CUESTA

Bernard G. Silberstein, APSA

Canada

By BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P.Q., Can.

THE CAMERA GUILD of Hamilton says, "The more we are together, the 'snappier' we will be"—which means that they are going in for team work. They have made up a whole bunch of teams, each with an experienced captain and with easy access to at least one good darkroom, giving neighbors a chance to work together. The winning team will receive a trophy. More and better pictures should result—unless they allow themselves to get involved in some of the time-honored arguments.

We wish to welcome five new members from Quebec—Miss Pauline Fiset, Miss Kitty Homerston, Paul Christin, Paul Moisan and Bob Cherry. The club in Quebec City is one of the most active in the country—or so it seemed to Ray and me when we went there to speak. Wallie Ingram was present from Beauport, Pierre Michon from Montmagny and Vic Latremouille from Drummondville, to say nothing of the friendly Photo Club de Québec crowd, many of them PSAers, headed by their genial President Cinq-Mars Benoit.

They are taking under their wing a number of clubs which have been formed in nearby towns, sending them speakers, pictures and general help until such time as they are well established. These are the clubs of Rimouski, Victoriaville and Montmagny. The first thing they do is to get the new club to join PSA. Three of the Quebec members were successful in the Paris International. These were PSAers Pauline Fiset, Jules Brochu and Gordon Heitsch. The first prize in black and white in the Imperial Oil Contest went to George Driscoll and for color to Louis Lavoie.

I admired the charming child study with which C. W. Hunter of Vancouver won a second prize in the National Newspaper Contest. Mrs. Zimmerman of Hamilton was another successful contestant while her fellow club member, Harry Waddle, won a medal for his picture "Mischief," which was reproduced in *The Camera*.

Toronto CC is fortunate in having among its new members PSAers Vincent de Vita and Oliver W. H. Smith. Congratulations to John Fleetwood Morrow for his print in "The Year's Photography."

Manitoba CC, like so many others, is house hunting. "Happy Hunting," Winnipeg! Their "News" tells of a club competition for landscapes and seascapes. We wonder if pictures taken at the "Hydro" or of Lake Winnipeg are eligible? Maybe Don Campbell had a trip to the West Coast and will have a seascape to enter; we have not seen him in the East recently.

The Regina CC had a Christmas party with all the trimmings—even white elephants—though they did not tell us if

these were outdated film and light-struck-paper or just Aunt Myrtle's tea-cosy.

The Victoria "Close Up" has celebrated its first birthday. Judging by its healthy appearance, it will live to grow gray whiskers.

Remember the Port Colborne International with closing date March 6. Prints may be forwarded from there to the Montreal International.

By JACK CANNON
3961 Sacramento St., San Francisco, Calif.

WHEN a local pal jingles your bell and says "Merry Xmas," that's usual and nice. When a distant pal does the jingling and wishing—that's nice and unusual. So, Pink Arntzen had a multiple nice and unusual Yuletide surprise when a big part of the Los Angeles CC took turns passing on the Good Cheer via 300 miles of wire on the night of their Annual Get-together. Fred and Rosamond Archer, Leo and Irene Moore, Rex and Mickey Wakefield, and Tex Holcroft were among those that missed Pink at the party and did something about it.

And incidentally . . . that Pinky should complain about the Cal Club's not furnishing an escalator for its 9000 steps! A model of his admired a finished print and requested a copy. He got it—unmounted—unspotted. Now if Pink could write (casts on his arms up to here, you remember) he'd scribble a line about the time he requested a print of mine, and I gave him the negative to print. Paper at that, and in need of fixin'. All's even.

San Jose's two major CCs have their drivers settled in their seats, whips in hand, ready for the '48 race. Light and Shadow elected Ray Atkins, Pres.; Vernon Broadbent, VP; Frank Irwin, Treas.; Ruth Penberthy, Editor & Sec'y. San Jose CC installed Erman Stadler, Bud Carmichael, Phil Herrold and Wm. Sheppard in the same offices. Gala note of the latter Club's Xmas Party was the presentation of a beautifully engraved silver Life Membership card to its favorite son, Jack Wright, FPSA. Genial Jack, who has spoken, written, and edited jillions of words, just couldn't find one on this occasion.

At this point the Committee headed by Walter Sullivan is seeing bright red—a color most appropriate 'cause they're trying to get S.F. Photochrome's '48 Salon under way—and the reason is that the Museum can't make up its mind when it will be closed for painting, etc. At this moment—place for a showing: indefinite, but with a trio of good ones in mind.

Color-man Karl Baumgaertel, APSA, officiated as host to a banner crowd present at the Cal CC Clubrooms for the PSA Inter-Club Color Comp. Jos. Tillbeck, Chas. Green and Victor deValle made a fine trio of winner-pickers. It must have been a fair shake—Cal. Club just scraping thru with an Hon. Men. Incidentally, Karl is proudly showing proofs of a full-color repro due any time now.

Jack Garnett, spark plug of the old EPIC Group, made a surprise appearance at the Wednesday Flytrap Visitors' Welcome Luncheon Club. Not too many present-day enthusiasts remember the great EPIC (Enter Prints In Competition) but those who do recall an unusual and lively organization.

Harry Hershel, Cal. Club Prex, is back from a Southern Cal trip, bubbling about his conducted tour of the movies. Harry will quietly settle for a sound stage, forced perspective backdrops, booms and especially dollies. "Both sorts" says H.H.

Retlaw CC is all in a twist over its Annual Snow Trip—this year to Yosemite Valley, an item our Eastern friends would hardly call thrilling after their hearty winter. Retlaw's headache to date: no snow.

San Fernando CC catches the eye in Southern Cal. because of its enthusiasm, spirit and general improvement. Dick Farrell, our reporter pinch-hitting for Travlin' Harvey Brown, sends news that Ab Hull ran away with Picture of the Year in '47. The rest of the winners in all three divisions were gals. This put A.H. in the company he likes most.

"Photochromers" of Los Angeles used the old originality on the announcement of their Jan Contest. Members got it in the form of a Summons to the Trial and Judgment of 50 Slides. Judge was Ted Bokor, ace slide man from the South, Prosecutor: Julius Cinrich; Bailiff: Geo. F. Brauer, and Defender: Hugh M. Herries.

The Los Angeles *Daily News* put a bit of action on its pages by reproducing Lucille Stewart's Graflex Contest winner. A bucking bronco—backwards.

The Southern Cal. CC Council is on the ball with an improvement every outfit in the country could copy. Or so it seems to me, who has had a back seat at many a jedgin'. The Council, in addition to its new electric scoreboard-scoring system, now has its trio of visiting mentors wired for sound. Each judge has a mike—a mild level P.A. system gets the comments to everyone in the room. Result: more interest.

Beware, competitors, beware. The boys are out for blood! A list comprising the names of Rothschild, Ragsdale, Coker, Thompson, Jacinto, Marron, Jacobs, Phegley, Halpert, Harvey, and Stanley have revived the old Rothschild Print Clinic, and that means winners. They've done it before and before . . . repeat?

S.F. Photo Society could be called the Rough Weather Outing Club. When they call a Field Trip, they go—rain or shine. Bill Patterson and Louis Spuller get the

gang out, Helen Forster never misses, and Dom Chiesa gets there too (now and then).

Urban M. Allen, PSAer of Honolulu, passes the news that *Life* Photographer Eliot Elisofen addressed the Honolulu Academy of Arts recently; also that the Cam. Council of Hawaii is really feeling its oats . . . six months old, and getting stronger by the minute.

Newest member of the family of clubs affiliated with the Washington CC Council is the Yakima CC. This Central Washington group is large and enthusiastic, with a paid-up membership in excess of 50. This year's president is Bob Hammond; sec.-treas. is Susie Ulrich, 2901 Barge St., Yakima.

The Yakima club has apparently solved the problem of satisfying every member by dividing the club into four groups: advanced black and white, beginners' black and white, color, and movies. Each group meets on a different evening during the month. C. W. Getzenander, APSA, heads the popular color group.

Ray Pollard, Wash. Council prexy, is now seen greeting the cash customers in Warshaw's Camera Dept., popular Seattle photo shop, as downstairs manager.

Foto Alpine puffed their chests at their annual show, held in Auburn, Jan. 9. Some 60 prints and 63 slides were displayed by the enthusiastic goats to members and guests. The Alpsters are now up to their necks in work on their 1947 Annual, which will contain black and white and color reproductions of the best work of the year.

The Spokane CC celebrated Christmas in a big way, their party taking place in the Spokane Hotel. Louise Klingel was chairman of the social committee; Henrietta McElhaney, Marguerite Antonich and Anna Bess Ross, entertainment; and Mrs. Frederic Trantow, decorations.

The Seattle Photo. Soc., who are busily preparing for their 1948 International Exhibition, proudly point out that 12 of their members made Who's Who in this year's *American Photography Annual*.

psa

NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn

THREE CCs around Hartford, Conn., the Hartford County, the Connecticut Valley and the West Hartford, had a chance to show their work to a large slice of the public, when they took part in the Hartford Times Photo Show. Feature of the show which was held in the Exposition Hall of the Hartford Times Radio Center, was the annual exhibit of the White House Photographers Association. The 300 prints made an extremely interesting display of press photography. The people poured in, several thousand of them in three days, because the promise of good news pictures, helped by some good publicity, can always draw a crowd. Add to that a chance to

photograph live models, and they're sure to flock around. (Something for a salon to try sometime when it wants to break all attendance records!)

There was also a display of news and feature pictures from the staff photographers of the Hartford Times, and the pictorial phase was upheld by a panel of 20 prints from each of the three CCs. In addition, the CCs conducted the photographic clinic, one club taking over for each night, and offering to answer questions on technique and equipment. "And boy!" exclaimed that erudite PSAer, Ray Le Blanc, after finishing his stint, "You just don't know how little you know till you start trying to answer questions from a bunch of eager beavers like that."

The Tripod CC, of Bristol, Conn., had a variation on the quiz program at its January meeting which ought to furnish a lively evening for any club willing to try it. A couple of the members, Roscoe Sessions and Ed Goodrich, figured out a set of 75 questions, some easy some rather technical, and a few just for laughs. They had a couple of sets of tags with duplicate numbers on them, and passing out one set to the members, they put the other in a hat. Then they would read a question, draw a number from the hat, and whoever held the number tried to answer. If he couldn't, the question was tossed to the whole gang. Everybody learned a lot, including how much some of their pals didn't know.

The Springfield Photo Soc. scheduled its first meeting in January to coincide with the opening of the 10th Springfield Salon at the George Walter Vincent Smith Art Museum, but it was one of those nights when the snow was drifting up to the windowsills, so there was a hurried postponement. Instead, the club gathered a week later to look over the salon and enjoy the cakes and coffee provided by the museum for this 10th Anniversary Party. Mrs. John H. Vondell and Mrs. Cordelia Sargent Pond, Museum Curator, poured at the coffee table.

The Color Div. of the Springfield PS meets separately once a month and at one meeting this winter, Paul Applegate, who has recently come to the club from Kalamazoo, gave a demonstration on the processing of Ektachrome and Ansco Color. In January, the group attended a meeting sponsored by the Museum to hear Judge S. Alton Ralph, APSA, give one of his rare but famous Kodachrome lectures, this time on the Canadian Rockies.

The Berkshire Museum CC of Pittsfield, Mass., added to its treasury in January when some of its industrious cohorts served a covered dish supper at 75¢ per, to members and guests, as many of the latter as anyone wanted to bring. It was nice to gather for a meal and afterwards there was a good program of movies. One was a French film called, "The Biography of the Motion Picture Camera," which showed early experiments and developments in this medium. The other was a travel film in color titled, "Wings to Ireland." Mem-

bers also brought along any photographic Christmas cards they had made or received from outsiders, and they had a good time making comparisons.

The executive committee of the Berkshire Museum CC is proud to announce that Mrs. Helene Sanders, FPSA, noted lecturer, teacher and judge, will address the club on April 1st.

Speaking of Christmas cards, the Meriden (Conn.) CC used them for a contest. Everybody in the club who made a photographic card sent one to the president, Bob Murray. He put them on a couple of big mounts and brought them to the January meeting where the members voted on them. That ought to be a good program for your club about ten months from now.

Incidentally, the Meriden CC has a membership requirement which most clubs wouldn't dare attempt. Each member is required to submit at least six prints a year to the monthly print competitions. That's one way of keeping the membership active and freezing out the boys and girls who just go along for the ride.

The Boston CC presented Glenn E. Matthews, FPSA, of Rochester, N. Y., as speaker for one of its meetings late in January.

psa

BY WILLIAM E. "GENE" CHASE, APSA.
4164 Federer St., St. Louis 16, Mo.

PERHAPS THE news of greatest importance to the Midwest and certainly of interest to the entire membership of PSA is that P. H. Oelman's invitation to hold the 1948 PSA Convention in Cincinnati November 3-6 has received the official acceptance of the Society. You will hear more and more about the many things being planned for those attending the 1948 Convention as the plans mature.

The Detroit CC, with headquarters in the Detroit Institute of Arts, have elected for office in 1948 Jean Elwell, APSA, Pres.; Walter Musial, VP; Bertram Abrams, Sec.; Clark Walborn, Treas. Harvey Croze, William Bond and Bert Abrams of the Entertainment Committee are making plans for a gala affair to celebrate the Detroit CC's 50th Anniversary.

The Silhouette CC, also of Detroit, have elected the following officers to serve throughout 1948: Durward Dupont, Pres.; K. Postell, VP; W. Broadhurst, Treas.; W. Cousins, Sec.

The Columbus CCs have also been holding elections. The West Side CC have chosen for their new officers Robert Kerr, Pres.; Don Reagan, Sec.; Art Anderson, Treas.; while the Movie Makers CC have elected Jo Scott, Pres.; Walter Dillow, VP; Catherine Boyd, Sec.; Leona Rupp, Treas. Incidentally, Jo Scott, in addition to being the new president of the Movie Makers CC, has been appointed a member of the PSA Photo Journalism Committee.

The application of the Columbus Chapter of PSA has been submitted and they now await their charter. The following have been named to head the various interests: Marguerite Kyle—nature; Dan Fulmer—movies; Fred Brumfield—pictorial; Ned Brumfield—color; and Gordon Kuster, APSA—technical.

The calendar for the 5th Wichita International has been announced as follows: March 30th, last day for receiving entries; April 3-4, judging dates; April 11-25th, exhibition dates. The jury will consist of Dorothy Pratte, APSA, George R. Hoxie, APSA, and Jon Delton Dodds, APSA.

The Kansas City CC have elected (Oh! Yes, they still hold elections in Kansas City. Haven't you heard?) their officers for 1948: Cooper Jenkins, Pres.; Seymour Cronk, VP; Lyle Bruce Ebling, Sec.; L. E. Flanders, Treas.

The 5th Nebraska All-State Salon, sponsored by the Lincoln CC, really tried to give the entrants something for their efforts in entering prints, beside the usual notification card indicating acceptance or rejection. A neat score sheet was attached to the back of each print and each judge indicated just how he rated the print for mounting, subject matter, print quality, composition and technique. A space was also provided for a few brief remarks by each judge. Bob and Mrs. Moore of the Omaha CC, Ken Ross of the Lens and Shutter CC of Omaha, Clarence Mabon of the York CC, and representatives of the Grand Island CC were in attendance at the judging. The jury consisted of Dwight W. Kirsch, Director of the Art Department of the University of Nebraska, Vincent H. Hunter, APSA, of the Photo. Dept. of the Union Pacific RR, and R. M. Kennedy of Kearney, Nebr.

Harry K. Shigeta, FPSA, and Frank Fenner, APSA, are being congratulated upon being elected Associates of the Oval Table, while D. Ward Pease, APSA, has made application to join the Winnetka Civic Orchestra—he's a flutist.

It's an ill wind that blows no photographer some good. When Pat Peabody was called to the West Coast, he resigned as one of the judges of the 7th Chicago International and Ansel Adams was drafted to take his place; then as final preparations were being made Rowena Fruth, FPSA, was taken ill and Barbara Green, APSA, graciously responded to an urgent invitation to fill in leaving only E. C. Crossett, FPSA of the original jury to serve. Visiting "firemen" attending the judging were S. P. Wright, Miss Evelyn Robbins, Mr. and Mrs. Armstrong, Mr. and Mrs. Cashman and Mr. and Mrs. Fadden of Springfield, Ill.; Jane Shaffer, E. B. Whitcomb, Mr. and Mrs. Ross and Mr. and Mrs. W. E. Chase of St. Louis; Ray Miess of Milwaukee, Wisc.; Mr. and Mrs. Robert L. McFerran of Fort Wayne, Ind.; and Fonville Winans of Baton Rouge, La. The salon dinner was held at the Drake Hotel with Fletcher Butler providing the entertainment.

The highlight of the December meeting of the Chicago PSA Chapter was Santa's

Court where the "big shots" themselves were brought to task for their various "sins," fancied or otherwise. Punishments dealt out by Hizzoner, S. Claus, ranged from the sentencing of Harry K. Shigeta to "criticize" a print to the presentation of an orchid to Charlotte Fredrick, Chapter President, and a Junior G-Man spark gun to Fred Edwards. They say Freddy had a marvelous time taking it apart and putting it back together again the rest of the evening.

As I am writing this column three Midwesterners are enroute to Havana, Cuba, to serve as the jury for the 1st Cuban International—Nicholas Haz, FPSA, of Cincinnati, Stuart M. Chambers, APSA, of St. Louis, and Vernon Leach, APSA, of Chicago.



BY WILLIAM F. BLAKENEY
230 East 51st St., New York 22, N. Y.

THE BIG annual show for amateur photographers in New York City, "Tops in Photography," was held at the Hotel Pennsylvania on the 4th of March. Staged by the Metropolitan CC Council, the show was expected to draw over 1200 persons. On display were prints from leading photographers all over the world, outstanding color slides, and a prize-winning amateur movie. The speakers were leading amateur and professional photographers in the East.

Henry Cordes, of Nassau County CC, recently gave the members of the club some hints on better photography and how to improve their work—as he teaches it in the New York City School System. Starr Suydam, of Ridgewood CC, holds that club's record with 10 prints hung in the salons this season. Telephone CC had as their speaker recently the former president of the Metropolitan CC Council, Mr. C. W. Gibbs, whose subject was "Your Hobby and Mine Is Photography."

The first sunrise field trip of Jamaica CC, by those taking courses under Ed. Bailey and Hans Kaden, FPSA, was held with only one mishap—Mr. Kaden is still under the impression that Point Lookout was moved during the night. Hal Baker, president of South Shore CC, has taken a course at John Doscher's School at South Woodstock, Vt.

Ten clubs of Nassau and Suffolk Counties have formed the Long Island Confederation of CCs. At the Inwood CC, they have a mystery on their hands—there seems to be no pictures of their picnic at Hempstead State Park. Lou Stockmeyer, president of Nyack CC, gave a demonstration recently for the club on the strobe light.

Mrs. V. Adams is the new president of the New York Central RR CC. Ed Bailey, president of Jamaica CC, did a fine job in judging the 40 prints of their annual contest.

Allan Herdman, by means of a chalk

talk, described the various points of composition at Sussex several months ago, while Phillipe Halsman, the pro of "Life" magazine, spoke recently at the Camera Club of N. Y. on "The Influence of Camera Technique and Style."

The Lootens Memorial Trophy, given each year by Adolf Fassbender, FPSA, for the best print of the Tripod Club, Brooklyn, was awarded to Victor Rosenheim for his print, "Pell Street." Mr. Rosenheim's name will be inscribed on the trophy, which will remain in the club rooms, while he will receive a medal. George Douglas is the new president of the Tripod Club.

John R. Hogan, FPSA, recently had 38 of his prints exhibited at the Brooklyn Museum in a one-man show. Each month, Herman de Wetter, FPSA, Curator of Photography at the Museum, exhibits works of our leading photographers.

An attempt by Ansel Adams, West Coast photographer and lecturer, to redefine the types of photographic activity was the subject of a recent discussion at the Photo League. With a large attendance, much interest was aroused by several of New York's leading professional photographers, who disagreed with Mr. Adams.

That amphibian plane used by Roy Pinney, who is now a professional photographer, must be something to see. It is not only equipped with a darkroom, but has a galley, blind flying instruments, and a front hatch, which can be covered with branches to use as a blind from which to film animals and birds.

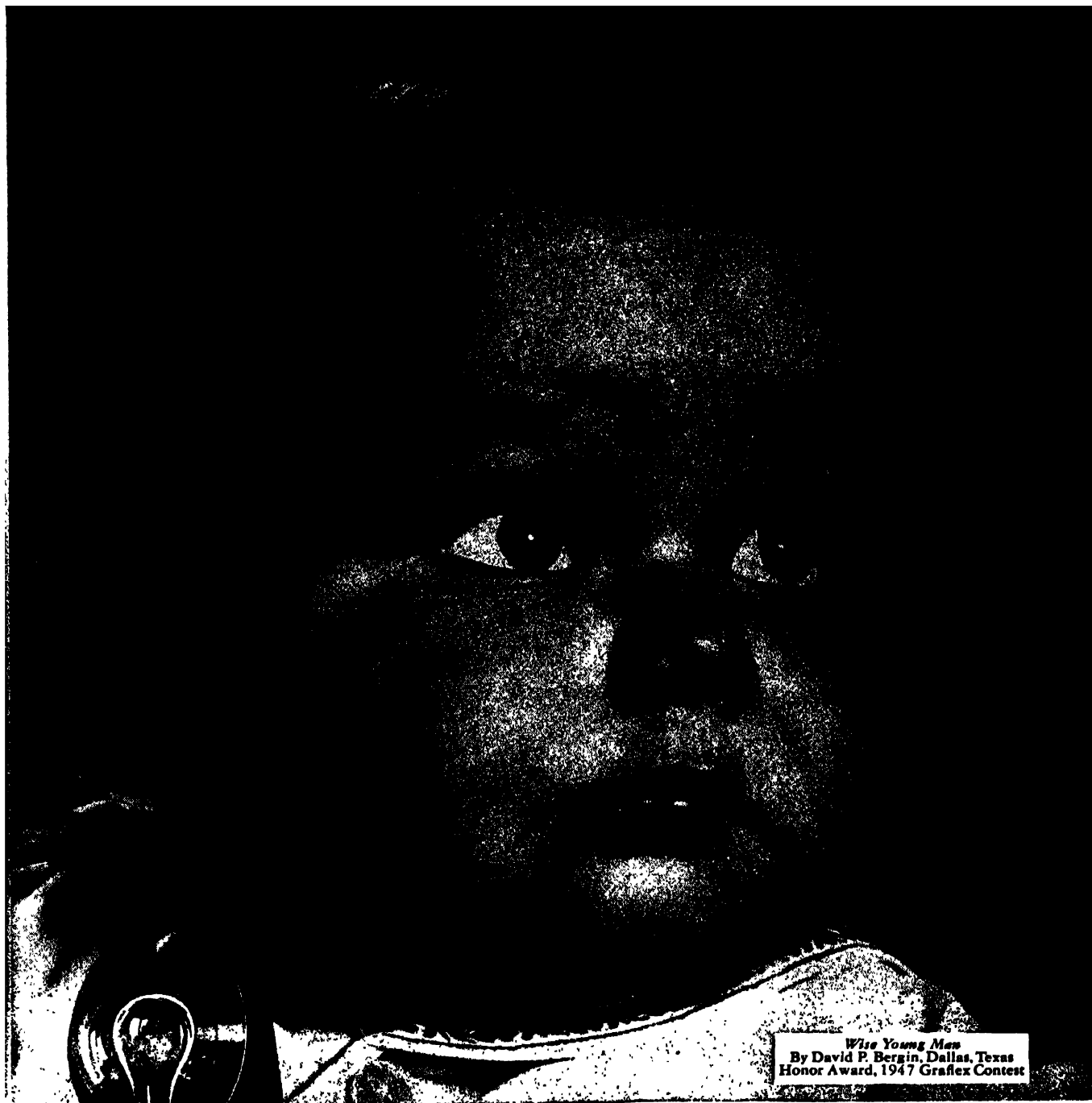
Portraiture by speed lights was advocated by Jay Florian Mitchell in a recent lecture before the Miniature CC. The members had their cameras along to shoot the model with the lights.

"Sun" Contest

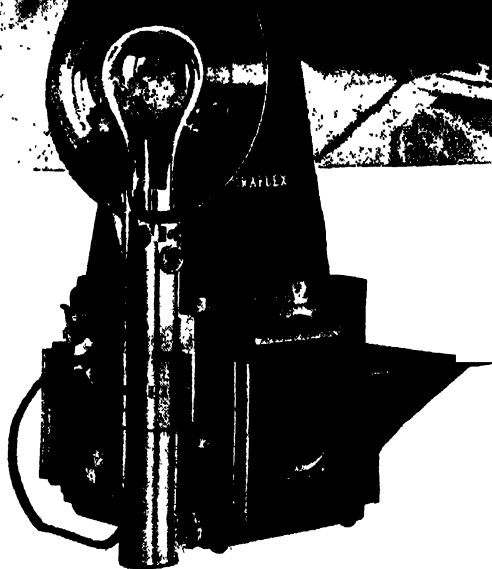
A "Best Picture Contest" is being sponsored by Norris Harkness, APSA, photographic editor of the New York Sun. The contest has two classes: one for pictures made entirely by the entrant, and another for those made by a commercial photographer. The December subject was "Christmas," and the judges were Bruce Downes, editor of "Photography," Adolf Fassbender, FPSA, and Mr. Harkness. Each month there will be a different assigned subject.

We have two new camera clubs in New York—one of the Upton Branch YWCA, 301 E. Kingsbridge Rd., and the other at 1405 Cropsey Ave., Brooklyn 28, which is called the Dyker CC.

Mrs. Mildred Hatry, APSA, was appointed by the Camera Club to be hostess at a social hour which followed the judging of the Metropolitan CC Council's Traveling Print Show. The salon chairman, Walter V. McKee, was assisted by Mrs. Flora K. Howes, Mrs. Lisle Wright, John Magee, APSA, and J. E. Faw. The pictures were selected by Arthur Mawhinney, FPSA, Dr. D. J. Ruzicka, FPSA, and Carl N. Sanchez, Jr. The show will be exhibited at the Boston CC this month.



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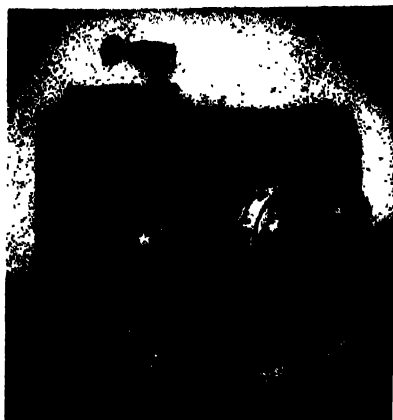
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What's New

By JACOB DESCHIN

MUCH INTEREST has been aroused in the new Kalart camera, described at a press luncheon held recently at the Stork Club, N.Y.C. A full description of "the camera of tomorrow" will appear in the JOURNAL next month.

A new high-speed permanent type flash-tube unit, the Everflash Speedlite, has been announced by Baco Accessories Co., 5338 Hollywood Boulevard, Hollywood 27, Calif. The speed of the flash is 1/5,000 of a sec. The flash may be synchronized easily with the shutter.

Baco has also announced the Manson Lathe, a small, inexpensive precision lathe.

A two-lamp battery operated portable Strobe-Lite, Model P-2, has been put on the market by Wilcox Photo Sales, Los Angeles 36, Calif. It is said to be the smallest such unit ever built, weighing 7 1/2 pounds.

A new dry mounting press for professional and amateur use, with a 12" x 15" print surface, is announced by Wayne Clegg, 480 Platt St., Long Beach 5, Calif. It is lightweight and can be stored easily when not in use.

Raygram Corporation, Eastern distributors, are rooting for the new Brumberger 5 x 7 Contact Printer. Features: split-second release action; split cover with continuous hinge; sponge rubber pads; floating cover hinge; opal glass for diffusion; case of heavy gauge steel; approved rubber wire and plug.

Among the etceteras, we find Wollensak Optical Company's new 8-inch Raptar telephoto lens for 2 1/4-by-3 1/4 and 3 1/4-by-4 1/4 cameras. The new lens requires a bellows draw of only 4 1/4th inches as compared with the eight inches needed for a normal focus 8-inch lens. The lens, which is coated, of course, doubles the image size when used on a 2 1/4-by-3 1/4 camera, and gives 1 3/4ths magnification on a 3 1/4-by-4 1/4 camera. It is mounted in a barrel or the standard Rapax shutter.

A flash synchronizer that seems to be exciting considerable interest is the Nelson Synchronizer Unit Model C, designed for use with rim-set Compur and Compur Rapid shutters. It may be installed, without further adjustment, merely by clamping it to the setting arm of the camera. The camera is made ready for flash exposures by setting the shutter at the desired speed, winding the shutter, then inserting the lamp into the battery case. The unit may also be used with built-in delayed action and self-timer mechanisms.

For only \$10.05 (it says here), you may have a Victor Mini-Boom Light, offering spot or flood lighting from floor position to ten feet above the subject. The unit comes complete with a Victor No. 1 stand. Without the stand, the boom arm is \$6.50. The Mini-Boom is centered in a 44-in.

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For Sale — Zeiss Ideal 9 x 12cm, 6 in. Goerz Dagor Lens, 5 holders. Or exchange for Kine Exakta lenses. George Chernowitz, 6 Prospect St., Caldwell, N. J.

For Sale — Photo-Electronic Labs, Chicago, 1/10,000th sec. speed flash outfit, 120 watt sec. using 1 or 2 lamps. William T. Kelsey, Wash Bldg., Madison 3, Wis.

For Sale — Three-lite Wilcox Strobe-Lite unit in new condition, never used — \$235 f.o.b. Albany, Ore. Mrs. Rodney E. Smith, Box 133, Lexington, Oregon.

For Sale — 4 x 5 Series D Graflex F.P.A., 18 sept mgz., case, 14" Schneider telephoto. All like new. Real bargain \$275. Jess R. Baker, Box 360, Ontario, Ore.

aluminum tubular arm assembly with swivel mount for attaching to stand, and provides a 30-in. overhang for direct overhead lighting.

And here's a note on the Fresnel Photo-spot (Display Lighting, Inc., 417 East 61st Street, New York 21). They have added two new accessories: a "barn door" and a "spot shade." Both items fit into the diffuser clips on the front of the lamp. The doors provide control of shading, the shade, with a series of round masks, controls the size of the spot image — without affecting intensity.

And lastly — appropriately so because it concerns the finished pictures you make — is Kodak's new series of snapshot albums. The Kodak De Luxe Protecto Albums, featuring crystal-clear acetate folders taking prints up to 8 by 10 inches, is in library book format, with a classical book design stamped in non-tarnishing 16-carat gold on the back cover. These albums come in four colors: black with black leaves; blue with gray leaves; maroon with gray leaves; and brown with brown leaves, the latter, Kodak suggests, "for mounting Kodacolor prints as well as fine black-and-white snapshots." Outside dimensions of the albums are 10 1/2 inches vertical by 9 1/2 inches horizontal. Twelve acetate folders go with each album.

PSA JOURNAL, Vol. 14, Mar. 1948

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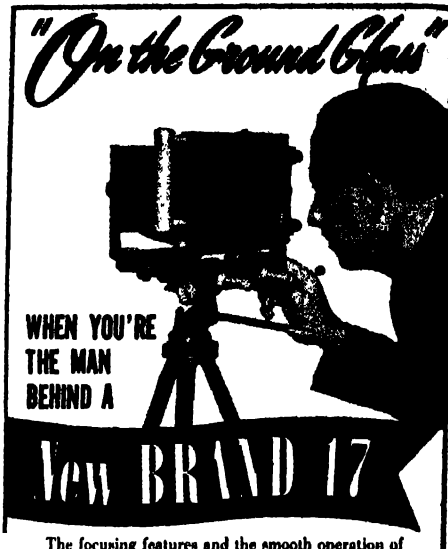
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PHOTO-TECHNOGRAPHY

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All articles and notes of a technical nature for inclusion in this Section should be addressed to the Technical Editor, H. Lou Gibson, APSA, at 343 State Street, Rochester 4, New York.

Techlocalities

Graphic Arts Meeting

Seventy-five top technicians in the graphic arts industry from eastern United States joined with 400 members of the Rochester Technical Section on Sunday, January 18th, for a graphic arts session in Rochester--first of its kind in PSA or in the graphic arts industry.

The large audience remained through four talks that started at 3:30 o'clock, buffet supper at 6:30 o'clock, and an evening program.

Speakers were: Richard W. Gardner, graphic arts studio supervisor, Eastman Kodak Company, on "Fundamentals of Photomechanical Reproduction," Herman R. Freund, chief engineer, Intertype Corporation, Brooklyn, on "The History of Photographic Typesetting," Clyde A. Hunting, research department, R. R. Donnelly and Sons, Chicago, on "Color Corrections by Masking for Meeting High Speed Rotary Press Requirements," Michael H. Bruno, research manager, Lithographic Technical Foundation, Chicago, on "The Control of Tone Reproduction in Lithography."

Following supper, Donald McMaster, past president of the Royal Photographic Society, and F. J. Tritton of Bristol,

England, currently president, addressed the group briefly. Dr. Mark Ellingson, president of Rochester Institute of Technology, outlined the need for research in the graphic arts.

Tone Reproduction Control

Michael Bruno's talk brought his listeners up-to-date on strides currently being made in the control of tone reproduction in lithography.

He had this to say: The control of tone reproduction is the aim of all research by the Lithographic Technical Foundation. Studies are in progress on the reproduction of tone values in photography, platemaking, and printing on the press. The extent of the studies in photography has been mainly exploratory.

The new LTF Sensitivity Guide for the control of tone reproduction in platemaking was described by Mr. Bruno. It consists of a calibrated, numbered continuous tone step wedge which is exposed alongside the subjects on either albumin or deep-etch plates. The number of the last printing step is an accurate check on the sensitivity of the plate, and consequently, its tone reproduction characteristics which are a function of plate sensitivity.

Considerable progress has been made in the direction of controlling tone reproduction in printing on the press by the de-

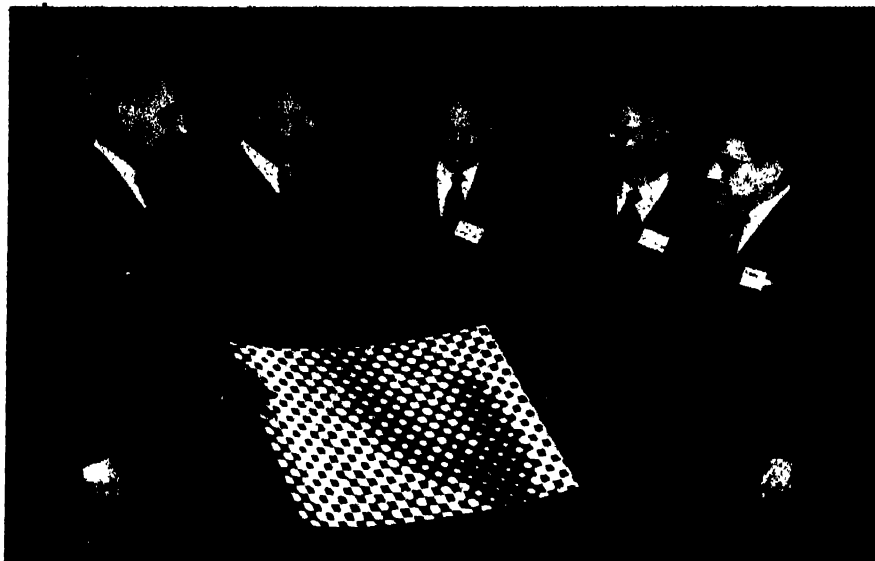


Photo by Anson S. Hosley

R. W. Gardner, Clyde Hunting, John McMaster, Herman Freund and Michael Bruno at the Graphic Arts Meeting.

velopment of metal surface treatments, such as Cronak for zinc, and Brunak for aluminum, and the introduction of superior desensitizing agents such as cellulose gum.

The metal treatments and cellulose gum improve the wettability of the plate by water so that many of the troubles affecting tone reproduction on the press, such as image spreading, sharpening, blinding, scumming, low ink density due to ink emulsification, etc., are eliminated or minimized.

Reasonably accurate control of tone values in platemaking and printing are in sight, Mr. Bruno said. The control of tone reproduction in photography remains to be solved.

Courses in Photographic Technology

Dr. C. B. Neblette, FPSA, supervisor of the Department of Photographic Technology of Rochester Institute of Technology, described his school's facilities and curriculum before the Binghamton Technical Section recently.

The school offered photographic classes as early as 1903, he said, but in 1930 they were rounded out into an integrated course of instruction.

With the impetus furnished by interest in photography during World War II, the enrollment has grown appreciably. Today a large percentage of the student body consists of veterans.

Entrance into the photographic technology school is by competitive examination. About 120 persons who achieve the highest grades are permitted to enroll.

A new million dollar building, known as the Clark Building, now houses the Department of Photographic Technology. It provides ample space and modern facilities for studies in the art and science of photography. In addition to two main studio areas, several classrooms and a chemical laboratory, there are many individual darkrooms.

Supplementing the regular day and night courses, the Institute plans also to offer short summer courses for the advanced student. New graphic-arts studios and commercial industrial photography will be added to the curriculum during 1948.

Binghamton Affiliates

Binghamton Section has voted to affiliate as a charter member with the Technical and Engineering Council being formed in the southern tier of New York State.

Membership on this Council is intended to provide an interchange of ideas relating to technical subjects of interest to the area.

The Council will serve as a clearing house to avoid conflicts of meeting dates and will sponsor an annual joint dinner at which a nationally known individual will be invited to speak.

SELECTED ABSTRACTS

The manuscript of these abstracts was prepared and contributed by the Eastman Kodak Company.

The inclusion of an abstract herein should not be construed as an endorsement of the contents of the article abstracted.

6. COLOR PHOTOGRAPHY AND COLOR

Copying Color Transparencies. L. V. Grover. *Amer. Phot.*, 41: 18-19, July (1947). This article describes three methods of making duplicates—first, with the aid of a view camera, fitted with lamp house; second, with a transparency placed over a hole in a large piece of cardboard and illuminated from the rear by light reflected from a white mounting board; third, with the aid of an enlarger.—D.D.

Color Prints by Dye Transfer. C. M. Legge. *Amat. Photog.*, 97: 380-81, June 11 (1947). This article describes the making of full-color prints by a dye transfer process. It is a combination of the Carbro process (for making the matrix) and the Wash-Off-Relief Process (for transferring the dyes). Formulae for the various solutions are given and dyes are listed. Places where they can be obtained are also noted.—D.D.

Color Prints by Dye Mordanting. E. M. Symmes. *Amer. Phot.*, 41: 48-49, June (1947).

The Neotone process, covered by U. S. patent 2,176,585 is a dye mordanting process that uses acid dyes instead of the usual basic dyes. Kodak stripping film is used to make black-and-white positive prints from separation negatives. These are fixed and then bleached in a solution containing 20 g. of CuSO_4 , 10 g. of KBr and 2 g. of chromic acid in 1000 cc. of water. The bleached image is then dyed in acid dyes such as Carmoisine C, Neptune Blue, Royal Yellow, Azo Rubine and Pure Red C.A. The dye solution contains one part of dye and one part of sodium acetate to 1000 parts of water. The image alone takes up the dye, the clear portions remaining almost entirely undyed. An advantage of this process over other methods of dye mordanting is said to be the elimination of a long clearing wash after dyeing.—M.E.J.

Tri-Color Separation Negatives. D. St. Clair. *Phot. Age*, 11: 4-7 18-19, No. 6, June (1947). Instructions are given for making direct and indirect separation negatives. For indirect separation negatives from color transparencies, the "sharp-cutting" F, N and C4 filters are recommended and it is suggested that contact exposures be employed to avoid possible lateral color aberration from the enlarger lens. Ansco Isopan and Wratten Tricolor Plates are recommended as desirable emulsions having normal contrast and a relatively long straight line portion of the characteristic curve. Gray scale densities are best plotted individually for each set of working conditions. Film is more readily available, easily handled and resistant to damage than plates. On the other hand, glass plates offer better registration and are more adapted to masking. A step-wedge should be included in every picture for comparing the densities of the three negatives. The Eastman Gray Scale is said to be satisfactory in a commercial setup, but for outdoor scenes, larger scales can be made from photographic paper. Several tables give filter factors and developing times for separation negatives based on the use of an Ansco Isopan, tray-developed and agitated for 30 rocks per min in Ansco 17 developer at 68° F. Accurate reading of gray scale densities is essential for obtaining balanced negatives and for this purpose, a densitometer or comparison calculator such as the Kodak Densiguide may be employed. In certain cases, negatives may be matched visually.—M.E.J.

Color Movies on Black-and-White Film. A. E. Tyler. *U. S. Camera*, 10: 63-5, June (1947). The principles of the Thomascolor additive process are described briefly. The pictures made by this process are said to indicate no bleeding of colors into adjacent white areas, to render good shadow detail, and to achieve excellent color reproduction. The inventor of Thomascolor has reduced earlier bulky equipment to two units, one for the camera and the other for the projector. The camera unit fits the regular lens mount on either 16mm or 35mm cameras, and the projector unit likewise fits the 16mm or 35mm projectors. Three separate images are formed in the Thomascolor unit by first splitting the light beam into two beams with a prism that both transmits and reflects light, and then splitting one of these beams a second time. The three beams of light pass through separate red, green, and blue filters. Negatives are made on ordinary panchromatic film which can be developed and processed by the usual black-and-white procedure. A positive print must be made for projection, the film usually being orthochromatic. The projector unit then operates like the camera unit in reverse, emitting light which is split into three beams by the collecting lenses, each beam passing through the appropriate image on the positive print, and then through the proper filter, and finally being added to the other beams in the prism system for transmission to the screen in color.

The colors are thought to be more accurate than in subtractive processes because the colors of the filters are truer than those of the dyes used in subtractive prints. Lens units for still cameras are also available, and speeds up to 1/1000 second are said to be possible with suitable lighting units. For lithographic or printed color reproductions, four instead of three images must be made by splitting the blue-violet rays into separate blue and violet images.—M.E.J.

Motion-Picture Photography in Color. R. Bricon. *Photo-Revue*, 59: 46-7, Mar. (1947). The correct exposure of motion pictures in color is discussed. The necessity for suiting the color temperature of the light source to the color sensitivity of the film employed and the use of a color-temperature meter and color-compensating filters for this purpose are explained.—M.W.S.

7. VISUAL EDUCATION AND INSTRUCTION IN PHOTOGRAPHY

The Application of Military Audio-Visual Techniques to Civilian Teaching. II and III. G. C. Johnson. *Educ. Screen*, 25: 295-98, No. 6, June (1946). A recommendation is

made for civilian education to adopt some of the principles found so effective by the U. S. Army and Navy in their audio-visual work during the war. Their technique could be described as "systematic planning of production for utility." This would require much closer liaison between classroom teachers and producers of visual aids than exists at present. The purpose and usage of the aids could be defined before production. Educators would have to initiate this action on at least a state-wide front. The perfection of audio-visual materials themselves does not insure their effective use. They must be utilized properly, by teachers fully trained in the techniques. Very few teachers today possess this training, and there is great need of adequate audio-visual courses in teacher training instruction, together with a comprehensive in-service educational program for teachers on the job.—W.B.

8. PHOTOGRAPHIC PROCESSES AND SPECIAL TYPES OF PHOTOGRAPHY

Glazing Bromide Prints. E. Marriage. *Amat. Photog.*, 97: 69, Jan. 22 (1947). For amateurs who require a few glossy prints only occasionally, the method of roller squeegee and glass sheet is suggested. Plate glass, scrupulously clean and treated as described with paraffin oil, gives a better surface than any of the substitutes mentioned. A hardening bath of diute formalin is prescribed for the print. Drying is not accelerated artificially.—K.A.T.

Underwater Photography: Principles and Practice. M. Dratz. *Sci. ind. phot.*, 18: 1-9, Jan. (1947). Optical and mechanical problems of underwater photography are discussed. Because of the difference between the index of refraction of water and that of air, the focal point, depth of field, and apparent angle of field are altered under water. Modified formulas are given for underwater values. Apparatus used are described and illustrated.—R.S.B.

Elements of Stereoscopic Photography. H. J. Mobbs. *Miniature Camera Mag.*, 10: 541-45, Nov. (1946). The basic principles of stereoscopy are outlined, and an introduction to stereoscopic photography is given. Instructions for taking stereoscopic photographs with an ordinary single-lens camera are set out, and some data on modern stereoscopic cameras and formats are given. The choice of the photographic material, processing, mounting, and viewing are dealt with.—S.C.G.

Photomicrography. C. van Duijn Jr. *Amat. Photog.*, 97: 20-2, Jan. 8 (1947). An introduction is given to photomicrography for the amateur photographer. The author describes his own apparatus, which is of the conventional type, and gives some hints on its operation. He explains the uses of light-filters, gives formulas for solutions for yellow-green and orange-yellow filters for use with electric bulbs, and suggests suitable filters from the Ilford and Wratten series. The effect of the diaphragm on depth of focus, resolution, and exposure time is explained and a simple formula is set out, by which, given a set of conditions for producing a good negative, the exposure for another set of conditions may be calculated. This formula applies only to exposures made on the same photographic material. Some general hints on processing are given. The amateur is advised to begin with low-power objectives, and to gather experience before attempting more elaborate work. Several photomicrographs are reproduced.—S.C.G.

9. APPARATUS, EQUIPMENT (NOT CLASSIFIED ELSEWHERE), AND PREMISES

A New Series of Camera Lenses for 16MM Cinematography. W. B. Rayton. *Amer. Cinematog.*, 28: 210, 218, June (1947). The author discusses the need for improved lenses now that 16mm film size is used more and more for professional-type pictures. A new series comprises five f/2.3 lenses ranging in focal length from 127 to 25mm. Each lens consists of 4 components, of which the two inner ones are cemented lens pairs. All air-glass surfaces are coated. Some data on corrections in one lens, as well as information on the mounting of the various components, which differs from the conventional type, are provided. There is just one diagrammatic illustration.—R.K.W.

Control Box for Artificial Light. R. I. Bulger. *Amer. Phot.*, 41: 44-45, Mar. (1947). The author, who does a considerable amount of indoor photography, describes a device which he designed and constructed for controlling his light sources. This control box consists of standard electrical parts which are available through any electrical supply store. Its assembly requires a minimum of skill, and its cost is relatively low. The box has an intake line for regular house current and three direct outlets. It also contains dry-cell batteries which,

in the absence of current, can be used to flash up to three lamps at one time.—F.W.

Electrons . . . For a Microscope. J. C. Adler. *Mechanics Illus.*, 38: 74-77, 166, No. 2, June (1947). The electron microscope which uses electrons instead of light rays for the study of materials under very high magnification has already solved many problems in industry and science, primarily medical science, and is perhaps becoming science's No. 1 tool for probing into the infinitesimal. In design, the electron microscope is quite similar to the light microscope, the main differences being that electrons will not penetrate air or glass; therefore, magnification is produced by so-called magnetic lenses consisting of electromagnets surrounding the electron beam, and the entire instrument is maintained under a very high vacuum. Photographic plates are used to record the imaged electronic beam and the picture itself can be further enlarged to give final clear images as much as 230,000 times the size of the original object. The major contributions in the field of electron microscopy have been made by the Radio Corporation of America.—W.F.S.

Lens-Making. G. Watts. *Camera News and Techniques*, 1: 30-2, Feb. (1947). A short account is given of the traditional method of making lenses, covering the grinding of the lens, the pitch polishing process, and centering. Modern methods of mass production are briefly described, including the principle and use of the interferometer in correcting precision optical work.—J.L.H.

New Viewfinder. A. L. M. Sowerby. *Amat. Photog.*, 97: 162, March 19, 1947. A new type of viewfinder now being developed in Holland is mentioned, in which one eye looks through a tube containing a small lens and a mask which obstructs vision, giving the effect of a frame. The other eye observes the subject to be photographed, and the camera is held so that the frame completely surrounds the subject.—S.C.G.

Some Photographic Aspects of Industrial Radiography. H. E. Seemann. *Ind. Radiog.*, 5: 9-10, Spring Issue (1947). A review of some of the elementary principles of latent image formation is given. Practical problems of film processing are also treated as well as a discussion of the action of lead-foil screens.

Engineering Design Applied to the Quantitative Finishing of Portrait Photographs. [Ingraham Fisher Company]. Illustrations by Lorstan Studios. *Prof. Photog.*, 71: 298, 300, 302, 304, May (1947). This article stresses the need of intelligent engineering design in large portrait studios. The Lorstan Studios Laboratories in Newark, N. J., were taken as an example. Intelligent engineering by Ingraham Fisher Company re-ordered the work in logical order, resulting in a saving of floor space which in turn brought increased income from rental; it materially reduced the number of negatives retained for the files, thus requiring fewer employees for this purpose; it increased the quality of negatives and decreased the processing time by introducing automatic operating with a conveyor system, greatly reducing the labor in the retouching and printing departments. More efficient equipment was designed, and improved methods of work introduced in retouching, printing, and checking. Personnel released in each case were free to be transferred to other departments where their efforts could be of value for use in the expansion of the business. Increase in production with considerable saving of labor, payroll, and operation costs add up to profits.—L.I.S.

Here Is a Useful Vignette Device. *Phot. Trade Bull.*, 8: 124-25, Jan. (1947). A simple wooden framework for vignetting is described which is mounted on legs to enable it to stand over a paper-holder. Pads of cotton wool are supported on adjustable wires from the side of the framework; these control the shape of the vignette. Illustrations are included.—B.H.C.

10. SENSITIZED MATERIALS, PHOTOGRAPHIC CHEMICALS, AND CHEMISTRY

Fixing—In Theory and Practice. R. B. Willcock. *Amat. Photog.*, 96: 810, 826, 854, 864-65, 880, Nov. 27, Dec. 4, 11, 18, 25 (1946). In a series of articles, the author deals with many aspects of the chemistry of fixing baths, giving simple explanations of the reactions involved. The functions of the various components of fixing baths are given briefly, and two types of hardening fixer, using potassium alum and chrome alum, are described. The variation in hardening as the pH of the bath is altered, and the theory of buffering action are explained; figures are given for the pH values of various forms of fixing-bath solutions. This leads the author to the question of strongly acid fixing-baths to stop development, and to prevent developer oxidation stain and dichroic fog. The possibility of incurring blisters from the use of a highly acid fixing-bath after a carbonate developer is mentioned. The author's

measurements of the limits of pH for the efficient working of hardening-fixing baths are given. The greater initial hardening power of chrome alum is offset by its rapid deterioration with age, even when unused, but the author claims that such baths can be revived by the addition of a further small quantity of chrome alum. The use of an indicator paper for obtaining the pH of a fixing bath is outlined. The arguments of using efficient stop baths are stated. In the final article, the author deals with pH values of different stop baths, and figures are given (based on the author's findings) for the fixing capacities and times of fixing for films and papers in the two main types of hardening-fixing baths. Reasons for the fading of prints are given, and brief mention is made of the necessity for thorough washing after fixing.—A.V.H.

Hardeners and Hardening. P. A. Friedell. *Amer. Phot.*, 41: 18-19, June (1947). For successful hardening, excessive swelling of the emulsion before hardening must be prevented. Sodium sulfate can be added to the developer and rinse solutions to avoid swelling. With chrome alum baths, great care is necessary for successful results, since sulfites, carbonates, phosphates, and many other salts destroy the hardening power of the bath, and the bath will deteriorate on standing. It is desirable to use sodium sulfate in the chrome alum bath, to inhibit swelling until the hardening can occur. If excess developer is carried over by the emulsion, chromium alum may be formed and cannot be removed without destruction of the image. An acid short stop between development and fixation is therefore in order.—[Editor]—Formaldehyde in alkaline solution produces a high degree of hardening, provided the emulsion is not excessively swelled when placed in the solution. It is the only reliable hardener for reversal processes and after treatments such as intensification and reduction.—H.P.Jr.

Letters to the Editor: Meritol-Caustic. G. Good. *Amat. Photog.*, 96: 773, Nov. 13 (1946). The working of the Meritol-caustic developer is discussed. The degree of development depends chiefly upon the amount of developer soaked up in the first bath, and this depends on several factors, variation in any one of which will affect the final result. A lack of appreciation of this probably explains the poor results obtained by some correspondents. In order to save developer and to obtain a finer grain, a staining developer working on the same principles as the Meritol-caustic has been devised. It contains pyrocatechol as developer in the first bath.—S.C.G.

11. HISTORY, BIBLIOGRAPHY, GENERAL THEORY

Including Theory of Sensitivity Latent Image, Development, etc.

Color Photography. J. S. Friedman. *Amer. Phot.*, 41: 47-48, June (1947). The attempts of early experimenters to reproduce color by physical and by psychological processes are discussed. The first attempts to reproduce color physically were unsuccessful. Young, Brewster, and Maxwell were among the first to attempt to reproduce the psychological equivalent of the original color, but their efforts were not accepted. In the 1870's the proposals of Du Hauron and Cros for processes of color photography based on the psychological method were received with more favor, but remained hypothetical until Vogel, in 1873, introduced optical sensitization. Maxwell's ideas were gradually accepted and color photography became identified with photographic colorimetry. Among the difficulties encountered in the work immediately following was the problem of registration. This led to the coupling of three cameras to take pictures simultaneously and devising methods by which all three negatives could be taken from the same point of view. The difficulties connected with the one shot camera include lack of registry due to differential shrinkage, the need for large studios because of the long-focus lenses, the problem of critical sharpness, and the loss of light.—M.E.J.

Eastman House. Anon. *Intern. Photog.*, 19: 26-27, No. 7, July (1947). This is an account of the proposed conversion of Eastman House, at 900 East Avenue, Rochester, N. Y., which has been the home of the President of the University of Rochester, since Mr. Eastman's death, to a world historical and cultural center for the "display and demonstration of the art and science of photography in all its branches," as a living memorial to George Eastman. By joint action of the University of Rochester, the New York State Board of Regents, and the Eastman Kodak Company, the project will be set up as an educational institute, to be known as George Eastman House, Inc., to serve as an instruction and demonstration center covering photography from its earliest beginnings to its latest development.—E.P.W.

The Newsreel

A number of items in the news emphasize the importance of 16mm and 8mm in the growing field of television. . . . Film telecasts comprise 30% of the program material used on WWJ-TV, Detroit, Program Director Elaine Phillips says. Only 16mm film is used. They are using all types and lengths of subject matter, but a 13 week program series is preferred. . . . Foreign made current feature films can now be shown on television programs, although Hollywood and the musicians unions still block the use of American films.

A toy imitation of a television set for children called the Noma Tel-E-Show uses 8mm film and a built-in viewing screen to make the illusion complete. The child cranks the film, which is joined at the ends in a continuous strip. Two flashlight batteries, a flashlight bulb and a small lens do the projecting. Whole thing is in a plastic case, sells under \$15.

A sound color film, said to be the first to concentrate on the uses of paper, rather than its manufacture, was recently previewed at the Harvard Club by Linton Bros. and Co. . . . Ingenuities in the manipulation of electric trucks developed by clever users of that vehicle are shown in a recent 16mm, 40 minute movie, recently released by Yale and Towne. Twenty large factories cooperated in the production which demonstrates that 30% of the production dollar goes into the movement, lifting and handling of materials, adding to their cost, without adding to their value.

Competition Skirmishes

Skirmishes in the war between educators and entertainers are being fought on all sides. *Southern Film News* reports Film exhibitors of St. Paul and Minneapolis are uniting in opposing screening of 35mm and 16mm films, especially foreign language, at the University of Minnesota. "It is just plain competition," they say. Exhibitors at Miami Beach, Florida, attempted to have a city ordinance passed to prevent showing of movies in the local hotels. The dealers association and school organizations rose up and defeated the attempt.

The Lite-O-Stat is said to be the answer to the phrases so frequently heard wherever movies are shown. "Lights, please," "Turn off that light," or the inelegant "Where's that darned light switch," will be heard no more when the projector is equipped with the Lite-O-Stat, which can be used with all projectors, silent or sound, motion or still. The lights in the room are kept burning up to the point when the projector is turned on; then, automatically they are turned off.

Letter to the Editor

Sir: Who is the Richard A. Bird, Regina, Sask., Canada, mentioned in the Motion Picture Section, PSA JOURNAL for December? . . . What does the "A" stand for? Just because I happen to associate with

our feathered friends is no reason to tag me "Avian." The "Richard" I can understand. What with the paper shortage, it's only natural that ye Ed should conserve it by resorting to abbreviations, such as Richard for Dick.—DICK BIRD, APSA.

Filming for Fun

Making Your Movie Tell a Story

CONTINUITY is that element in a movie which makes the story flow as smoothly and naturally as water over the proverbial dam. It begins the moment the first scene blends into the second, provides a smooth transition from sequence to sequence, and knits the complete story together in a compact and pleasing manner. Continuity is an essential of good movie making.

Achieving a sense of continuity in your home movies will be easy if you make your camera show your subject in exactly the same logical and progressive manner as you see things yourself. For instance, every story-telling sequence in your film should begin with an establishing shot which presents the subject you are going to talk about. When you know what the overall subject of the sequence is to be, then you can move to a medium distance for a closer look. And, finally, when the subject of the sequence is clearly established you can move in for close-ups which will give full details on everything that's happening.

That would work this way if you were shooting a few scenes while Dad changed a flat tire. First, a long shot showing Dad by the car looking at the tire to establish the fact that it is flat and that there is work to be done. Second, a medium shot as Dad goes to the back of the car to get the jack and tire tools. Third, another medium shot—but from another angle to add interest—as Dad places the jack under the car. Finally, a series

of close-ups and medium shots as Dad takes off the wheel cover, removes the lugs, pulls off the wheel, and puts on the spare.

There, in perhaps eight or nine scenes, you'd have a complete story-telling sequence with a very logical sense of continuity. You could carry it still farther, if you wished, by adding some medium shots as Dad pulls the jack from under the car, places the spare in the trunk, and then—as seen in a long shot—get in the car and drives off.

Remember that progression of shots— long shots to medium shots; medium shots to close-ups; close-ups to medium shots; medium shots to long shots—and you won't have much trouble with continuity in your picture sequences.

As for continuity between sequences, so that your film will tell a complete story rather than appear to be sadly disorganized, have the sequences follow in the same logical progression as the events would actually occur. For instance, in a movie telling the story of your vacation, you'd first have a sequence showing the planning, then one of preparations and departure, another as the family is enroute and as it arrives at the vacation site, and, finally, others of events that occurred while you were on vacation. Treated in such a manner, the story of your vacation will make more sense than if you open with shots at the vacation site, and finally get around to presenting views of the family at home.

Titles, of course, will go a long way toward making transitions between sequences in your movie flow more smoothly. With simple titling equipment, you can make your own card titles at home, or, if you prefer, your dealer can have them made in color or black and white to match your film. However, in a well-ordered home, movie titles are not always necessary. If you work to establish continuity in your sequences (make long shots lead into medium shots, medium shots into close-ups, and have the sequences follow in a logical manner) you'll have a film which will flow smoothly, tell a complete story, and be very pleasing to yourself and your friends.—R.W.B.



Continuity in home movies means that action follows a logical pattern. Before this family is seen rowing away, they should be shown getting in the boat.

Electronic Flashtube Illumination for Specialized and Motion Picture Photography

BY HENRY M. LESTER

SUMMARY. *This paper presents a discussion of the possibilities of utilizing electronic flashtubes in synchronization with standard motion picture cameras at normal and moderately high exposure rates. The results of experimental tests are described, and are followed by descriptions of two units, the Cine-Strobe Light and the Universal Strobe Light intended for use in this manner. Associated lighting equipment is shown, and results obtained, together with side effects, are discussed.*

Carlson, in a paper presented before the Society of Motion Picture Engineers,¹ presented a preliminary appraisal of flashtubes from the point of view of motion picture studio photographers. He discussed the basic principles of repetitive flashing circuits, and the problems involved in the studio use of flashtube illumination, including the psychological effect of a flickering light source on the performer, and the electrical effects of large power discharges in proximity to sound recording circuits.

While no final conclusion could be drawn from these tests, the economic factors entering into them being unexplored, the paper did indicate that the results obtainable with conventional motion picture cameras established the possibility of such use in the future.

It must be kept in mind that the flashtube was originally designed for motion picture photography, with shutterless high-speed cameras using a continuously moving film. Only later was it adapted to use with still cameras, and in this latter field gained wide acceptance by photographers in general.

To some extent, the problem of using flashtubes with the conventional motion picture camera was a more involved one. No difficulty was anticipated in synchronizing the light flashes with the camera shutter: this could easily be accomplished with one of several conventional circuits.

But the energy-storage principle used in most single-flash power packs gives a misleading impression of the power requirements of flashtube circuits. When 10 to 30 seconds are available to recharge a capacitor, power drain from the line is trifling. When the recharging must be accomplished in 1/16 to 1/64 second, power requirements mount by leaps and bounds.

A further problem is that of tube heating. Flashtubes are not designed to radiate much heat: in fact, this is one of the favorable factors which impelled their use in the examples to follow. On single flashes, what heat is generated, is dissipated completely in the interval between flashes. Repetitive flashing imposes a different requirement, and doubt was felt that the conventional flashtube could stand up under such conditions.

Experience with flashtubes used with the high-speed

motion picture camera was not of much assistance in this connection. Such tubes were specially designed for that service, and in addition, a high speed camera exposes its entire roll of film in a matter of seconds. With conventional motion picture cameras, continuous runs of as long as 3 minutes might be required.

However, it appeared to the present writer that these difficulties were not insurmountable, and that the electronic flashtube would provide an unusually valuable light source for certain specialized types of cinephotography. The high intensity of the light, its short duration, and the low heat radiation were advantages worth considering against the aforementioned difficulties.

Basic Theory

It is not the function of this paper to explain more than the fundamentals of flashtube power packs and the design of associated equipment. These, and the characteristics of flashtube illumination from the photographic point of view, have been covered at considerable length by Murphy & Edgerton,² Carlson & Pritchard,³ Edgerton,⁴ and others. Basic circuits and components, and design factors for their use, have been discussed by Edgerton, Germeshausen & Grier,⁵ and by Carroll.⁶

Basically, all electronic flash illuminators follow the elementary circuit shown in Figure 1. The main capacitor is charged to a voltage somewhat below the self-discharging (or breakdown) point of the flashtube, by the main voltage source through limiting resistor R_1 . A similar circuit is used in the primary of the trigger transformer T_1 , which is designed to apply a pulse of approximately 15,000 volts to an external electrode on the flashtube. The application of this pulse ionizes the gas filling of the flashtube, lowering its resistance and causing the capacitor to discharge through the tube. This discharge, lasting from 1/1000 second to 1/30,000 second, results in the emission of a very intense flash of light. Due to the short

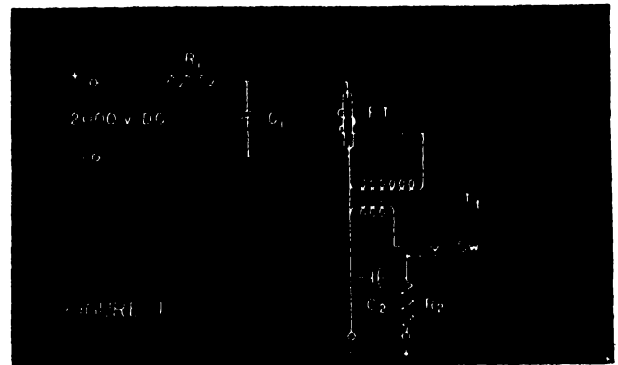


FIGURE 1. Basic circuit of an electronic flash illuminator.

* Presented before the PSA Rochester Technical Section at the Chamber of Commerce, Rochester, N. Y. on December 3, 1947.

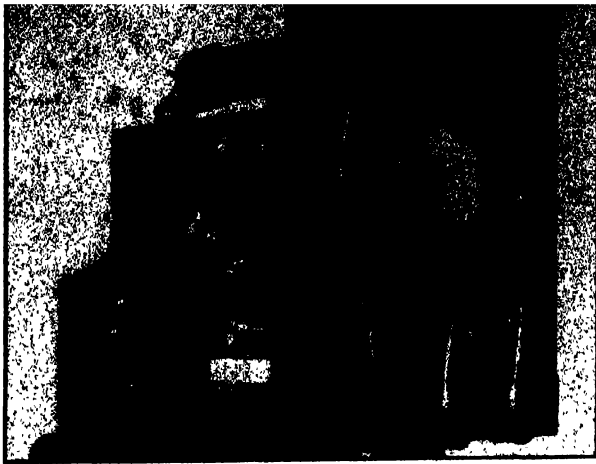


FIGURE 2. Mockup of camera support, commutator (simulated by wiper operating microswitch), and FT-429 flashtube without reflector.

time of the discharge, the instantaneous power values are very large, sometimes running as high as a million watts and more. This accounts for the very large light outputs resulting.

The capacitor is charged through a limiting resistor *R*, previously mentioned. This resistor serves two functions. First, it limits the charging current drawn by the capacitor at the beginning of each cycle to a safe value for the power supply. Second, it prevents the flashtube drawing current directly from the power source, which would result in a continuous glow discharge, damage to the tube, and overloading of the power supply.

At extremely rapid repetition rates, the value of this charging resistor *R* must necessarily be small to permit substantially complete recharging of the main capacitor between flashes. Under the circumstances, considerable danger of sustained glow discharges (or "holdover") exists. De-ionization of the flashtube must then be accomplished by other means, such as inductance added to the circuit to reduce the voltage at the end of the flash to zero. Mercury switch-tubes, such as the G-E Capacitron are also used to aid in stopping the current flow at the end of a flash. The relation and action of these parts will be discussed at greater length in connection with the Cine-Strobe Light.

The present paper will discuss two special purpose power supplies for flashtube operation, and associated equipment for scientific motion picture photography. The first of these, the Cine-Strobe Light, was designed for entomological photography on a macroscopic basis. It is strictly a single purpose unit, its design taking into account not only photographic problems, but also safety factors and the necessity for its use by untrained personnel.

The second unit, the Universal Strobe Light, is intended for use by the author's own staff: it is adaptable to a wide range of specialized photographic purposes, and was designed for rapid circuit changes and maximum versatility. This involved eliminating certain safety factors which would have impeded immediate change of

various circuit components. Other safety factors have been introduced in their stead, so that any part of the unit may be handled within a matter of seconds after power has been shut off.

The Cine-Strobe Light: Preliminary

The design and construction of the Cine-Strobe Light was the result of a request from a Western entomologist for a lighting unit which would permit macroscopic cine-photography of insects without excessive heat. Illumination levels had to be high enough to permit exposure on Kodachrome film, at frame frequencies from 16 to 64 exposures per second, and to permit use of lens apertures small enough for adequate depth of field at these close ranges. Due to the close working distance, the light unit proper had to be very small; to avoid equipment shadows, it was required to work as close as possible to the lens axis.

These requirements indicated that incandescent or arc illumination would not be practical, both on the ground of bulk and because of heat problems. While heat absorbing cells and special glasses and filters are available, their use changes the color composition of the light to an undesirable degree. This unit was to be used by personnel who were not photographers; it was felt undesirable to present them with the problem of compensating the color of the light source by filters or other means.

The possibility of using flashtubes in connection with a cine camera had been under consideration for some time before this problem came up; it appeared to present the possibility of a solution in this case. Radiant heat from the flash appears to be favorably low; the flash itself is intense, yet well diffused, and the color temperature of the light from a xenon-filled flashtube is almost exactly correct for use with daylight type color films.

Fortunately, there was available at the time, the G-E Type FT-429 flashtube, a quartz ring $2\frac{3}{4}$ " in diameter. It appeared that such a tube, surrounding the lens, would provide adequate coverage of the fields to be photographed, and would have a very desirable shadowless quality.

For a preliminary test, a simple wooden stand was made, and painted dead black. One of these tubes was mounted on the front, surrounding a hole in the board. A standard 16mm motion picture camera was mounted

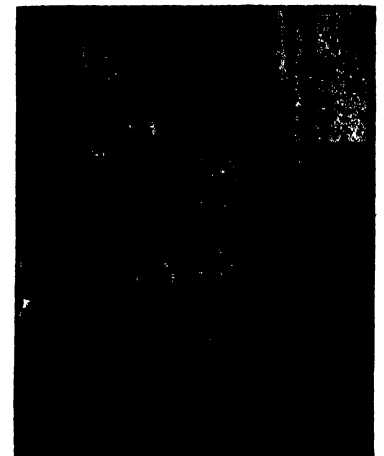


FIGURE 3. Contactor built onto one-frame-per-turn shaft of camera, operates micro-switch to close trigger circuit of flashtube.

to the base of this unit, with its lens pointed through the hole. (See Figure 2) A simple wiper was fastened to the crank shaft of the camera, in such position that it would operate a micro-switch at the open end of the shutter at each exposure. (See Figure 3)

This set-up was connected to a small power pack, similar to the portable units sold for use with still cameras. Since this pack took several seconds to recharge, even with small capacitors, it was not possible to run the camera at normal speeds; however, a series of single frame exposures were made to determine the power required for optimum exposure levels at the lens apertures to be used.

The results of these tests indicated the possibility of securing adequate exposure under the required conditions, with between 12 and 14 mfd of capacitor working between 1800 and 2000 volts. However, the problem of recharging a capacitor of that size in 1/64 second dictated the reduction of the final capacitance to 6 mfd, raising the circuit voltage to restore the power level to the same total amount.*

However, another factor entered at this point, and made it unnecessary to raise the voltage all the way to the point of doubling the power output (this would have been 2800 volts). In preliminary tests, the front of the board on which the flashtube was mounted was painted flat black, so that only the actual illumination from the tube itself was being used. The addition of a highly efficient reflector increased the light level at the subject plane to a degree which necessitated raising the voltage only to 2300 volts with 6 mfd, to secure the same light as 12 to 14 mfd at 1800 to 2000 volts without reflector.

This reflector was designed by a member of our own staff as a parabolic toroid (or paraboloidal semi-torus . . . we have been unable to agree on just what the final shape is called). In effect it is a trough of parabolic cross-section, bent into a circle to follow the tube. Mounting clips for the tube hold it quite accurately at the focus of the parabola. (See Figure 4.) The reflector itself is spun from aluminum sheet and finished inside with matte Alzak; many favorable comments have been received on the unusually smooth light distribution and high efficiency of this unit.

At this point, all the basic design factors were known, except the important one. Would the FT-429 operate under such loading conditions? Basically, the FT-429 is intended for single flashes at widely spaced intervals, and is rated at 400 watt-seconds per flash. Our individual flash loading was far below this point: 6 mfd at 2300 volts is actually not over 10 watt-seconds.

But we were figuring on flashing at rates up to 64 frames per second; this is a continuous loading of 1024 watts, or more than $2\frac{1}{2}$ times the rating of the tube. Even at 24 frames per second, the load was nearly 400 watts; while this was the design loading of the lamp, it was based on intermittent flashing with plenty of cooling time between flashes. Whether the tube would take such punishment was the big question-mark in our figuring.

Even if it would do so, there was another unknown: how long would it last? Little is known of the actual life of flashtubes: they are nominally rated at 10,000 flashes.

* Since the power (and light output) is given by the expression $P = \frac{1}{2}CE^2$, large increases in power can be obtained more easily by increasing voltage rather than capacitance.



FIGURE 4. Toroidal-parabolic reflector for the FT-429 flashtube. A cast aluminum housing, suitably grounded, encloses all high-voltage wiring. Here the tube is flashing. Note even reflection and light distribution.

At 64 frames per second, this would give a \$28 tube a total life of 3 minutes, and even at 24 frames per second, hardly more than 7 minutes.

At this point, the problem was moved to Boston. Dr. Edgerton and Mr. Wyckoff, of the Massachusetts Institute of Technology, assembled a breadboard mockup of the power supply, with a motor driven commutator simulating the camera. A single FT-429 was operated at the desired loading, and at 24 flashes per second, in 3-minute bursts, simulating 100-foot rolls of 16mm film. At the end of five such bursts, the tube was still operative, though its electrodes had practically evaporated, and the tube was blackened to a degree severely limiting its light output.

The tube electrodes had reached white heat at the end of each burst, and the tube itself was far too hot to touch. None the less, the radiant heat at a distance of a few inches was negligible. It was felt, therefore, that if such tube life could be obtained under the most unfavorable conditions, even greater life could be expected if the bursts were held to a few seconds each, the normal procedure for motion picture photography. This was later borne out in practice.

The test, furthermore, indicated the practicality of the circuit and of the use of this particular tube. It was felt advisable at this point to proceed with the construction of the final form of the power unit.

The Cine-Strobe Light: Final Form

The workability of the plan having been demonstrated, Dr. Edgerton and associates were induced to build the final model of the Cine-Strobe Light power pack, using

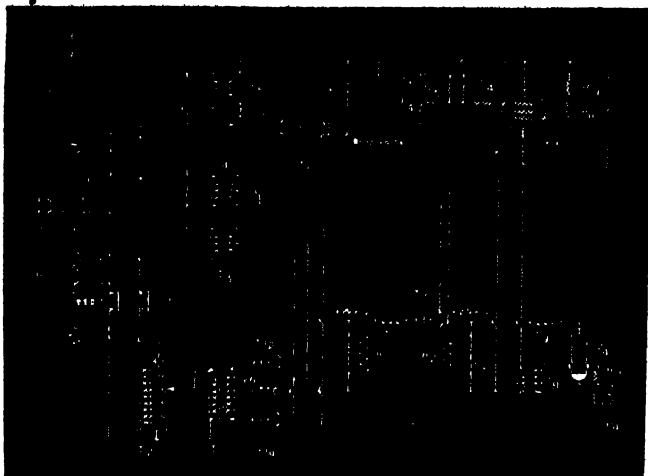


FIGURE 5. Schematic circuit of the Cine-Strobe Light. All circuit constants are given in the text.

the circuit constants already mentioned, namely 6 mfd at 2300 volts. In addition, all possible safety factors were to be included in the circuit. Our own shop, meanwhile, designed and constructed the necessary lamp housing, reflectors, camera commutators and other accessory equipment.

As can be seen from Figure 5, the basic power supply circuit has been modified by the addition of a number of associated elements; some of these are for safety reasons, others are due to the high power loading and flashing frequency.

Thus, for example, the simple switch circuit for triggering the flash has been replaced by a triggertube Type OA5; this tube acts like a relay, but being electronic in action, has no time lag. Since it operates by variation of the voltage applied to its grid, the current carried by the camera contacts is negligible, and no danger exists, either to the camera operator or to the contact points.

Similarly, plate (or high voltage) and filament circuits are fed from separate power transformers. In this way, all filaments can be preheated before use, and the pack can remain in operative condition between shots, with no high voltage present until actually needed.

The high voltage is fed to the flashtube through a Capacitron which acts as a switch. In this way, even with the high-voltage transformer energized, there is no high voltage present in the tube, wiring or terminals except while the tube is actually flashing. In addition to this switching function, the Capacitron also serves to aid in deionizing the flashtube and prevents holdovers or glow discharges. This is accomplished in connection with the third rectifier tube and an inductance, in a manner which will be explained later.

As can be seen from the circuit diagram, there are a number of external connections to be made. These are done with plugs, all of which differ from each other both in number and spacing of prongs, so that it is impossible to put any plug in the wrong socket, or to insert it in the correct socket the wrong way. (See Figures 6, 7, 8.)

A compact, well insulated commutator was designed and built to fit the single-frame crank shaft of the camera. (Not shown here.) It was essential that this place the minimum drag on the shaft as the gearing at this point



FIGURE 6. Front of Cine-Strobe Light power pack, showing switches, plugs and pilot lights. All are marked to correspond with the circuit diagram; all are different in size and shape to prevent any possibility of misconnections.

is high in ratio to the rest of the camera and a small load on this shaft will slow down the camera seriously. Since little current is carried by the commutator points, they were made small in area for minimum frictional effect, a spherical tip being used on the brush, and the commutator contact itself being a bar of bronze, flush with the surface of the commutator rotor. The commutator connects with plug P-2 on the power pack; this outlet, of course, could also be used for a still camera shutter or a free-running commutator for multi-exposure (or stroboscopic) uses.

P-1 is the main input plug for the 115 volt AC line. It is connected to the main switch S-1 with thermostatic overload trip F-1. The filament and trigger circuits are separately fused (F-2) and the yellow-green pilot light L-1 indicates when these circuits are in operation.

Power from the main switch also goes to the high-voltage circuit, through a relay S-3, which is operated by means of an external switch plugged into P-3. The relay coil is energized through S-2 which is a safety switch, so placed that it is automatically opened if any of the covers or panels of the power pack are removed. Thus no high-voltage circuit can be energized unless the pack is completely enclosed and all covers in place. A red pilot light, L-2 indicates that the high-voltage circuit is energized.

From the safety standpoint, therefore, triple protection is afforded:

1. High voltage cannot be turned on unless all covers and panels are in place.
2. The switch carries only the relay coil current, and must be held depressed.
3. A red warning light glows whenever high-voltage circuits are in operation.

In addition, due to the use of the Capacitron tube, there will still be no high voltage present at the lamp terminals until the camera contacts close, and then only during the actual flash of the lamp.

Separation of the high-voltage and the filament circuits also permits preheating of the rectifier tubes before plate voltage is applied. This is important, since mercury-vapor rectifier tubes are used, and the mercury must be fully vaporized before operation.

The primary of the high-voltage transformer is fed through a variable auto-transformer, providing adjustment for line voltage conditions and also makes it possible to increase the secondary voltage if additional light output is required. The output of this power transformer is rectified by two 866-A mercury vapor rectifiers in a full-wave circuit. These tubes were chosen because of their large power handling capacity and low internal voltage drop: the loss in the tube is 15 volts regardless of load.

To provide good voltage regulation, reduce line surges and decrease the load on the rectifier circuit and power transformer, the d-c output is filtered by choke T-6 and capacitor C-1 of 84 mfd. This filter provides the greater part of the charging supply of the heavy current demand at the beginning of each charging cycle immediately after a flash takes place.

For safety reasons, this filter is bridged by resistors totaling 100,000 ohms which bleed off the charge when the power is shut off.

The output of the filter is fed through choke T-7 to the main flash capacitor C-2 which as previously mentioned, is 6 mfd. This also has a protective bleeder of 4.5 megohms, which will drain it to a safe level in about 30 seconds, after power is shut off.

Power from the capacitor C-2 is fed to the flashtube through the Capacitron or mercury switch tube and choke T-9 which act to drop the voltage to zero at the end of each flash. Since the circuit contains both inductance and capacitance, any tendency it may have to develop oscillations is damped out by the third mercury-vapor rectifier tube V-1c, another 866A, which prevents reversal of the current flow.

The trigger circuit is completely separate from the power circuit; it has its own power transformer T-5 and its own rectifier, V-2, this latter being a high-vacuum type

5R4GY connected as a half-wave rectifier. Its output is smoothed by filter capacitor C-3, and charges capacitor C-5 to approximately 800 volts.

V-3 is the triggertube, type OA5, which serves as a switch to discharge C-5 through the primary of the trigger coil T-8. It is operated by the camera commutator, which merely shorts out grid resistor R-6. A network of resistors R-4, 5 and 7, and capacitor C-4 is placed in the grid circuit to assure that each contact of the commutator results in only a single pulse being applied to the grid of the tube, avoiding the possibility of double tripping.

Resistors R-8 and R-9 apply voltage to the "keep-alive" grid of the triggertube. This grid maintains a small amount of ionization in the tube at all times and stabilizes its tripping time.

The triggertube acts in the same manner as a simple switch, discharging capacitor C-5 through the primary of the trigger coil T-8. This coil, or transformer, applies a 15,000 volt charge to an external electrode or band placed around the neck of the Capacitron. Since the Capacitron and the flashtube are effectively in series, the ionizing voltage acts on both simultaneously, and the flash takes place.

The cable connecting the flashtube to the pack is a coaxial type with polyethylene insulation: it carries both flashing power and the trigger pulse. For this reason, an optimum length and diameter exist for this cable. If the cable is too long or too small in diameter, it will have excessive distributed capacitance, which will tend to

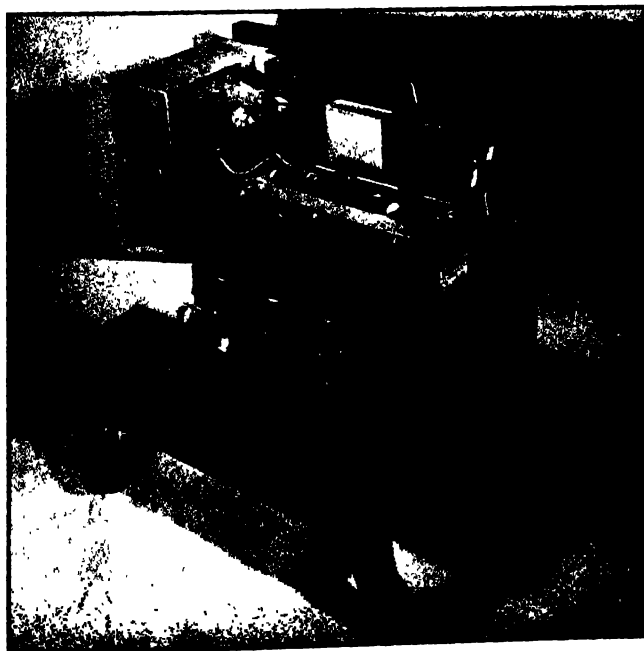


FIGURE 7. Rear view of Cine-Strobe Light power pack, opened, showing high voltage transformers and rectifiers on lower deck; capacitors and control circuits on upper. Large steel box (upper left) is simply a compartment accessible through door when pack cover is in place; it provides storage space for cables and accessories, but no access to power pack proper.

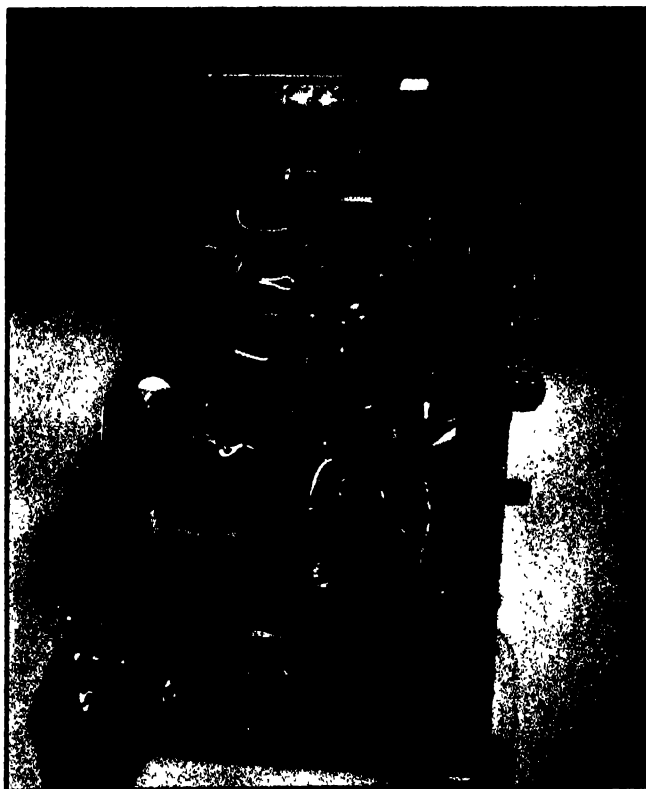


FIGURE 8. Top view of Cine-Strobe Light power pack. Showing control circuit, including 5R4GY rectifier in foreground and OA5 triggertube (the tiny tube directly behind it). Three filter capacitors in foreground; main flash capacitor in the rear, under the reactance (or choke) in the capacitron circuit. Capacitron tube partly visible behind the control chassis.

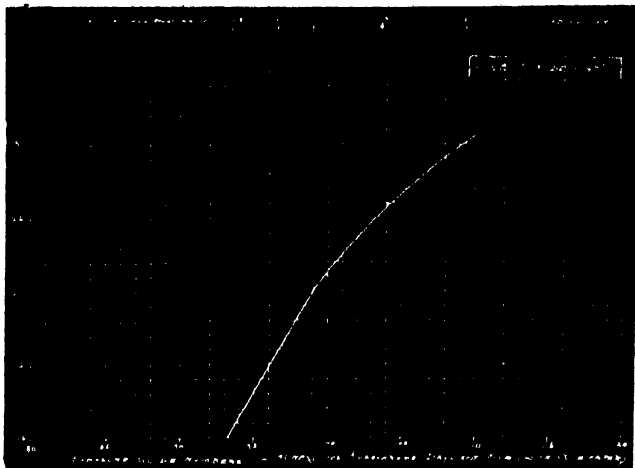


FIGURE 9. With the Cine-Strobe Light, having limited voltage variation, the graph gives exposure guide numbers *in inches* for varying primary voltages. Capacitance being fixed, only one curve is needed for each film type, and this unit was to be used exclusively with Kodachrome Film, Daylight Type.

damp out the trigger pulse and make flashing erratic. With a cable of correct dimensions, resistor R-3 aids in neutralizing this effect by putting a small charge on the cable.

The flashtube and reflector are mounted on a metal box which serves as terminal housing, avoiding exposed high-voltage connections. Both box and reflector are grounded for additional protection.

Operation of the Cine-Strobe Light

With the constants given, the unit has an exposure guide number of 100 (in *inches*) for Kodachrome Daylight Type with CC-15 filter, and 300 (in *inches*) for black-and-white reversal film having a Weston rating of 100 to daylight. Thus at 9 inches from the subject, the exposure will be f/11 for color film and f/33 for black-and-white. (See Figure 9.)

The exposure time is about 1/20,000 second; it should therefore appear that film exposure should be substantially independent of camera speed. This would be true, but for the fact that at higher frame frequencies, the capacitor does not recharge quite completely. Hence it has been found necessary to increase the exposure somewhat at higher camera speeds. The effect is far less than

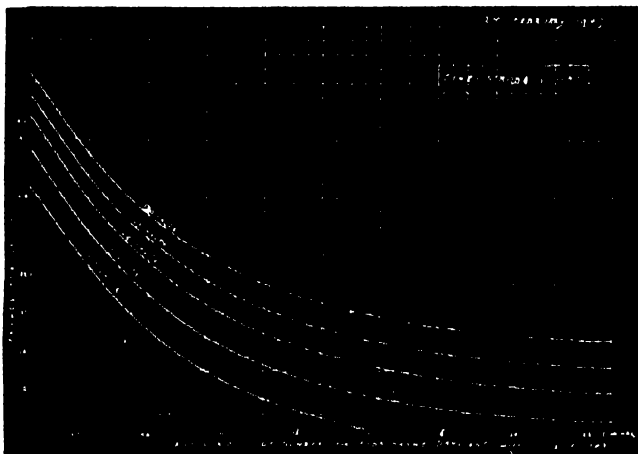


FIGURE 10



FIGURE 11. Universal Strobe Light. Condenser bank lower left. Variac controlling primary voltage to power pack, top left. Main power pack with FT-429 flashtube assembly and Strobotac, top right. Weston Model 779 Voltmeter and Tele-verter used as kilovolt meter for measuring terminal voltage, lower right.

with normal lighting, however, being about $\frac{1}{2}$ stop more at the maximum speed of the camera (64 frames per second).

The power demand of the unit varies, of course, with the flashing rate; it has a total current drain of about 23 amperes at 115 volts when running at the maximum rate of 64 frames per second. The power drain is roughly in proportion to the camera speed at other settings, but a fixed amount of current is used for filament and control circuits so that the total drain does not drop as rapidly as expected. (See Figure 10.)

Incidental effects are few, but in some cases, significant. Some ozone is generated by the discharge around the flashtube and the Capacitron. The quantity is negligible, and no precautions need be taken.*

A more important effect is the large quantity of ultra-violet radiation emitted by the flashtube. Since the FT-429 is of quartz construction, the ultra-violet output is much higher than that of ordinary flashtubes, and far greater than that emitted by incandescent or arc sources. This does not seem to bother the insects being photographed (according to authorities of the American Museum of Natural History, some flies are actually attracted by ultra-violet).

From the operator's standpoint, a good pair of high-quality sun glasses, such as Bausch & Lomb "Ray-Ban" or American Optical Company "Calobar," appears to afford adequate protection.

Motion pictures taken with this unit show the expected stroboscopic effects on subjects in repetitive motion, such as wheels, dropping water, etc. Slow, random motions appear on the screen with quite satisfactory smoothness of motion; rapid random motions appear erratic. The individual frames, as might be expected, show no motion blur whatever, and may be of especial benefit when individual frame enlargements are desired for study.

The expected flatness of illumination resulting from a light source surrounding the lens did not materialize. A remarkable degree of modeling is actually obtained, prob-

* Ozone is said by some authorities to be poisonous in large quantities. No effect has been noted from the small amounts emitted by equipment of this type.

ably because of the closeness of the source, which results in large inverse-square-law effects at short distances. Some of the excellent quality obtained may also be due to the property which strobe-light seems to have, of retaining highlight detail even in fully exposed areas. Nonetheless, the light is shadowless in the best sense of the word.

Electrically, the unit operated as expected. Only one unusual effect was found. In a conventional flashtube, the terminal to which the barium "getter" pellet is connected is usually considered the negative or cathode end of the tube. However, it appeared that some (but not all) tubes would operate with the polarity reversed. The only untoward result of reversed polarity appeared to be more rapid blackening of the tube.

After the pack was constructed and undergoing tests, the General Electric Company was induced to make several minor changes in the FT-429 flashtube which was still in experimental status as far as they were concerned. In collaboration with one camera manufacturer who plans to use this tube in a future product, agreement was reached on a wider and "squared" spacing of the external connections, and larger internal electrodes. The former increases the safety factor, especially in damp weather, and permits the design of a better terminal box. The latter change seems to make flashing more reliable, and definitely adds to the life of the tube.

The Universal Strobe Light

The Cine-Strobe Light was tested over a protracted period before delivery to the client. (See Figure 11.) Its use indicated a number of possibilities in other fields of photography, provided the design were modified to allow greater flexibility. The design points chosen were as follows:

1. It should be possible to change capacitors very rapidly so that optimum power could be used for any purpose.
2. Variable voltage was desirable for finer control of light output, exposure and charging time.
3. The triggering unit should be independent of the power pack, so that it could be used with still or motion picture cameras, or operated independently as a stroboscopic illuminator.
4. It should be usable with a variety of flashtubes, for special lighting problems.
5. Since the unit would be operated only by skilled personnel, some of the more elementary safety features such as screwed-on panels and door switches should be omitted because of the necessity for making frequent circuit changes. However, to facilitate the making of such changes in safety, bleeder relays must be supplied to drain all voltage off the capacitors within a few seconds of cutting off the power.

In the light of these considerations, it was decided that the power pack would contain only transformers, rectifiers, and control components. All capacitors are external and plug in through a high-voltage coaxial connection. Triggering means is also external and connects through a plug into the lamp circuit. All connections are made to plugs on the face of the power pack; thus it also serves as a central terminal box and switchboard.

The power pack was therefore wired according to the schematic diagram (Figure 12). T_1 is a General Radio Corporation "Variac" providing control of the input voltage to the high voltage transformer. This latter is rated at 4000 volts output from an input line of 117 volts. T_2 is the filament heating transformer and is separately



FIGURE 12. Schematic Circuit of the Universal Strobe Light. See text for constants not shown here.

connected so that all filaments secure their correct voltage and current regardless of the voltage input to the power transformer. The use of separate transformers also permit preheating of the mercury-vapor rectifier tubes, Type 866-A, as in the Cine-Strobe Light.

No filtering is used in this pack; instead a charging resistor R_1 was chosen to permit sufficiently rapid charging up to 64 frames per second with not over 6 mfd of capacitor. Larger capacitors can be charged at a slower rate. The capacity of the unit is sufficient to charge 135 mfd at rates approaching 1 flash per second.

However, in this extreme case, charging of the capacitor is not complete: this is compensated by the Variac in the primary of the power transformer. If the time constant of the capacitor-resistor combination in use indicates that only 80% of full charge can be reached in the time given, and 2000 volts is required at the flashtube, then the secondary voltage of the transformer is set to 2500 volts and the capacitor will just be reaching the 2000 volt level as the flash takes place.

Pin jacks are provided in parallel with the capacitor plug for the insertion of plugs connecting to a Weston Model 779 Voltmeter and Televerter. This meter and attachment have a combined range of 0-5000 volts at 20,000 ohms per volt; on the 5000 volt scale the resistance in the circuit is 100 megohms and the drain on the capacitors is negligible (about 1/50 of a milliampere). The meter, when plugged in, indicates the actual voltage being delivered to the flashtube rather than the charging voltage from the transformer. Since the light output is proportional to the *square* of the voltage, errors in voltage are more serious, exposure-wise, than changes in capacitance, and the use of a voltmeter is insurance of correct exposure.

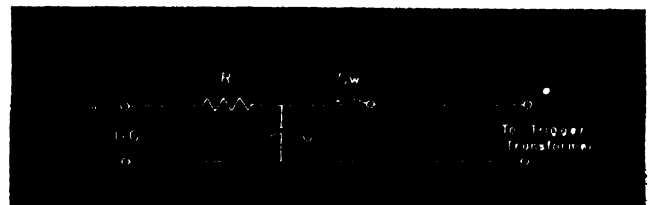


FIGURE 13. A circuit for triggering flashtubes.

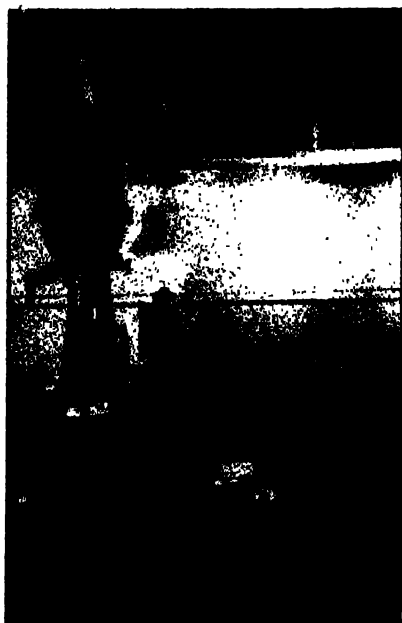


FIGURE 14. A specially designed housing supporting the FT-429 flashtube with trigger coil in separate box, as used on a photomicrographic outfit for low power photomicrography of subjects sensitive to radiated heat. A similar set-up is currently used for cinephotomicrography of living organisms.

No Capacitron is used in this unit, and the trigger transformer is mounted directly to the flashtube housing. In this way the leads carrying the 15,000 volt pulse are kept down to a few inches in length and the capacitance of the cable is of minor importance. A twin coaxial cable is used, the central wire carrying the flashing voltage; the inner shield carries the primary pulse to the trigger coil, and the outer shield is grounded and acts as common return for both circuits.

The trigger plug accepts any type of switching device provided it supplies its own pulse current. A simple trigger circuit similar to Figure 13 might be used. However, such a unit could only be used where the switch contacts can carry considerable current, and there is always danger of double tripping.

For this reason a trigger circuit such as that in the Cine-Strobe Light would be preferable. A ready made triggering unit was found in the General Radio Corporation "Strobotac." This instrument contains all the elements of the previously shown trigger tube circuit, and has its own self-contained power supply. In addition, it also contains timing circuits so that it can be set to flash at any desired frequency from 1 flash per second up to 240 flashes per second. The internal timing circuit may be disconnected and an external switch contactor, such as the camera commutator used with the Cine-Strobe Light, may be used to operate the Strobotac.

The Strobotac uses the Sylvania 1D21 tube both as a light source and trigger tube. Its output is quite sufficient to operate the trigger transformer at its optimum level, for a 15,000 volt output pulse.

The internal timing circuit of the Strobotac is instantly adjustable by means of a calibrated dial to any desired speed of flashing; thus it can be used in connection with a still camera for multiple exposure stroboscopic photography. With cine cameras, it may, as mentioned, be operated by a commutator. Or it may simply be used as a trigger circuit for single flashing with a still camera.

Exposure Determination

The Universal Strobe Light was designed, as mentioned, to be used with a variety of flashtubes, a few of which will be described here. In addition, the unit has a fully variable power output, attained by control of voltage and choice of capacitance. Under the circumstances, determination of the required exposure, if done in the manner already explained in connection with the Cine-Strobe Light, would require several volumes of graphs.

A mathematical solution to the problem appeared preferable to a graphical one. Edgerton⁴ has pointed out that the light output of a flashtube is a function of the applied voltage, the capacitance and the tube efficiency (which is conditioned by the gas-filling pressure and other manufacturing factors).

Photographers using flash illumination are accustomed to using a Flash Guide Number for determining exposure. This number is the product of the *f*/stop and the lamp-to-subject distance. Thus if one factor, such as the distance is known, the *f*/stop is found by dividing the Flash Guide Number by the distance.

Edgerton⁴ has shown that the Flash Guide Number (*Df*) can be calculated for flashtubes by the following formula:

$$Df = K \sqrt{\frac{n C E^2 M}{2}}$$

Where *Df* = the Guide Number

K = film speed/development constant

n = efficiency of flashtube in lumens per watt

C = capacitance in microfarads

E = voltage in kilovolts

M = efficiency of reflector

This formula, then, contains all the necessary factors for determination of an exposure guide number. The only factor which must be determined empirically is the film-speed/development factor *K*; reference should be made to the original paper⁴ for the method. A table of *K* factors for most popular films is given in that paper, as well.

The determination of Flash Guide numbers with the above formula, while simple, is somewhat tedious, and certain simplifying assumptions can be made. For example, most flashtubes have an efficiency in the vicinity of 35 lumens/watt; this figure can then be considered a constant. Similarly, the average well made reflector increases the light intensity in the center of the field by a factor of 10 over the bare lamp value.

Making these two assumptions reduces the formula to the form;

$$Df = K \sqrt{175 C E^2}$$

where *Df* is the required guide number, *D* being in *feet*. For low power loadings and close-up photography, the factor 12 may be included:

$$Df = 12K \sqrt{175 C E^2}$$

in which case *D* is measured in *inches*.

The value of *K* for a few typical cases is as follows:

Super-XX for thin negatives.....	7
Super-XX for fully exposed negatives.....	35

Kodachrome, Daylight Type (16, 35mm and Bantam) *	.11
Kodachrome Professional Film, Daylight Type *	.076
Ektachrome, Daylight Type **	.076
* With Eastman Color Compensating Filter, CC15	
** With Eastman Color Compensating Filter, CC33	

By the use of the formula, with capacitance known, and voltage read on the meter mentioned, an exposure guide number can be calculated for any desired set-up. In many cases, no tests at all are required; the few remaining require only slight modification of the Df factor after tests have been made.

Flashtube Mountings for the Universal Strobe Light

The principal feature of the Universal Strobe Light being its flexibility, it is necessarily designed for use with a wide variety of flashtubes. Some of those used with this unit are the FT-503, 403, 429, 220, 214, 210 as well as some experimental types. Special mountings have been built for each type of tube for use with associated equipment.

A variety of flashtube mountings has been built for use with the Universal Strobe Light. One is a ring tube, FT-429 with housing and reflector, as supplied with the Cine-Strobe Light. This is designed for close-up work with both cine and still cameras. A second unit consists of a simple housing containing an FT-220 flashtube with integral scaled-beam reflector. For still greater light output, an FT-403 or FT-503 is used. These last two tubes have provisions for inserting a small incandescent lamp through a hole in the base, so that light effects can be studied before flashing.

The most specialized light unit so far built consists of a ring tube FT-429 in reflector. (Figure 14.) This unit was designed for low-power photomicrography of opaque objects. The FT-429 delivers adequate illumination for color photomicrography on Kodachrome or Ektachrome Film, Daylight Type. This unit was of special value in the photography of certain chemical crystals which had so low a melting point as to be completely ruined by heat from conventional microscope illumination.

Flashtube illumination has proved to be of great value in time-lapse cinephotography. (Figure 15.) One such set-up included the FT-429 ring tube, a specially designed camera motor designed to make one revolution and stop each time a relay was energized, and also operating a micro-switch at the shutter-open point of the camera cycle. The camera motor was controlled by a Kodak Time Lapse Control Box, and its contactor, in turn, operated the Strobotac, which flashed the tube.

The same set-up has been used with flashtubes such as the FT-403 and as much as 135 mfd of capacitance. The unit was permitted to run unattended for a period of 6 days, to make a picture of the growth and decay of a rose-bud. Due to the short duration and absence of heat from the separate flashes (at 2 minute intervals) the entire sequence was photographed in a darkened room. This avoided the movements and variations in growth of a flower subjected to alternate periods of daylight and darkness.

Other time lapse sequences required variations in time from 1 exposure per second to 1 exposure every 5 minutes. A short preliminary run with the voltmeter con-



FIGURE 15. An electric motor drive for intermittent operation of motion picture camera employed in time-lapse photography. Operating on frequencies starting at one frame per second, it can be employed for any other frequencies in conjunction with a proper timer. Each revolution of the camera shaft operates a microswitch at the open-shutter point of the camera cycle. This, in turn, triggers the flashtube.

nected was all that was needed to set the capacitor voltage at the desired point for correct exposure.

Conclusions

It would appear that electronic flashtubes hold a great deal of promise as light sources for motion picture photography. Particularly in scientific and research photography, where a cool, highly intense light source of great uniformity is required for the photography of limited areas, the flashtube appears to be the immediate solution of the problem.

On the other hand, it is apparent from the size and bulk as well as the power drain, of the units shown here, which were designed for small area coverage only, that units for studio motion picture photography may have only limited application. In addition the flicker of the light, and its high ultra-violet output, appear to restrict the possibility of its use with actors.

The Cine-Strobe Light, for example, weighed over 350 lbs., drew $2\frac{1}{2}$ kw., and had a light output just sufficient for an area measured in inches.

On the other hand, the flicker problem is a psychological one only. The uniformity of exposure on the film was far beyond the expected; this applies equally to normal speed cine-photography with a camera running 24 frames per second or faster, and to time-lapse work, with an appreciable interval between exposures. In some cases, especially that of time lapse photography, the evenness of exposure actually appears better than similar pictures taken with incandescent light: this would appear to be due to the fact that minor variations in camera speed, or loose shutter gears can have no effect on the exposure.

Some motion flicker (or discontinuity) does occur with rapidly moving subjects, but this has no relation to exposure, and exposure flicker is totally absent.

Two units designed for cinephotography in research have been presented in this paper; it is expected that they will be the forerunners of many more as photographers and research workers appreciate the advantages of flashtube illumination.

The Universal Strobe Light, as shown here, is still to be considered an experimental unit, for exploratory purposes. Preliminary results obtained through its use indicate, at least, the direction in which the design of a universally useful, professional electronic flashtube power pack should tend.

Certainly, the application of a voltmeter to such a power unit, and the calculation of exposure guide numbers from its readings and the capacitance in the circuit, could be carried to a logical conclusion. It is expected that future versions of such equipment could include built-in meters, calibrated directly in exposure factors or guide numbers.

This would be possible in most cases, only in a unit containing internally all of the elements now used in accessory form. Thus a Universal Strobe Light should have:

1. Voltage flexibility
Attained by a built in variable voltage transformer, and controlled with a built-in voltmeter
2. Flexible Capacitance Values
When and if switches are available which can handle the enormous surge of current at the high voltages used, all capacitors might be internal, and switched in or out in even increments.
3. Variable charging rate
The use of a number of different charging resistors through switches, to attain an optimum charging rate for any desired capacitance, to avoid excessive line drain.

With these factors all controllable from the panel of the unit, calibration charts reading directly in flash guide numbers would make the use of the system no more complicated than the handling of ordinary flashlamps in the studio.

Again, it must be emphasized, these are possibilities only. To the author, they appear both practical and possible. Other photographers may prefer a different solution to their particular problems. The element of importance, it seems, is that the basic flexibility of electronic flashtube illumination, provides scope for as many individual methods of working as there are photographers using the process.

Acknowledgments

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To John S. Carroll for assistance in the design and construction of these lighting units.

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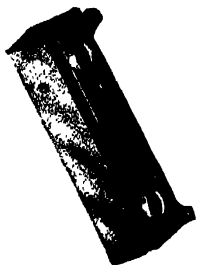
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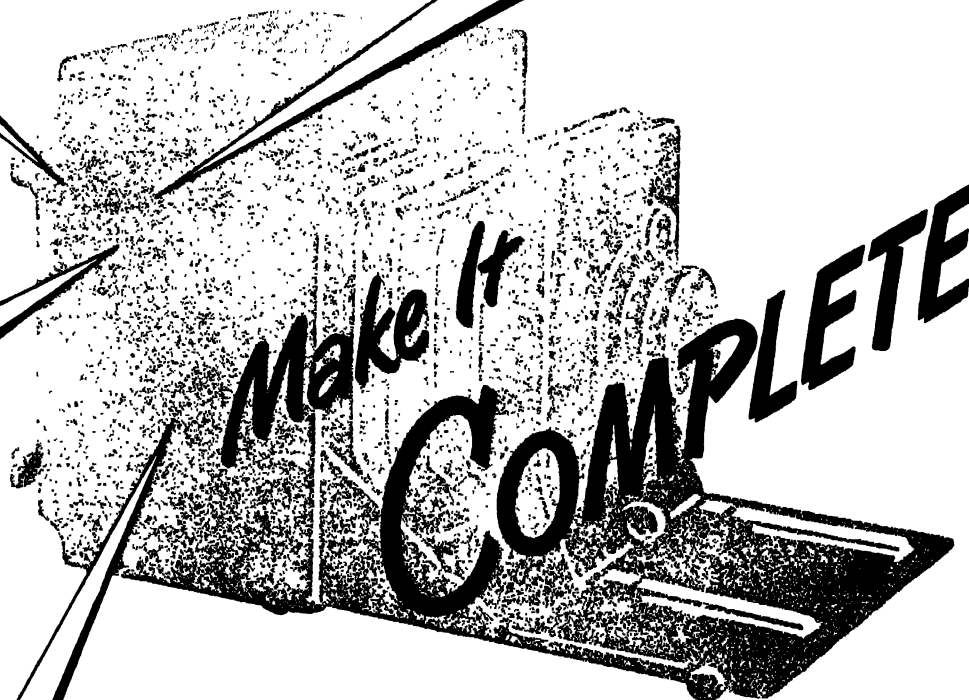
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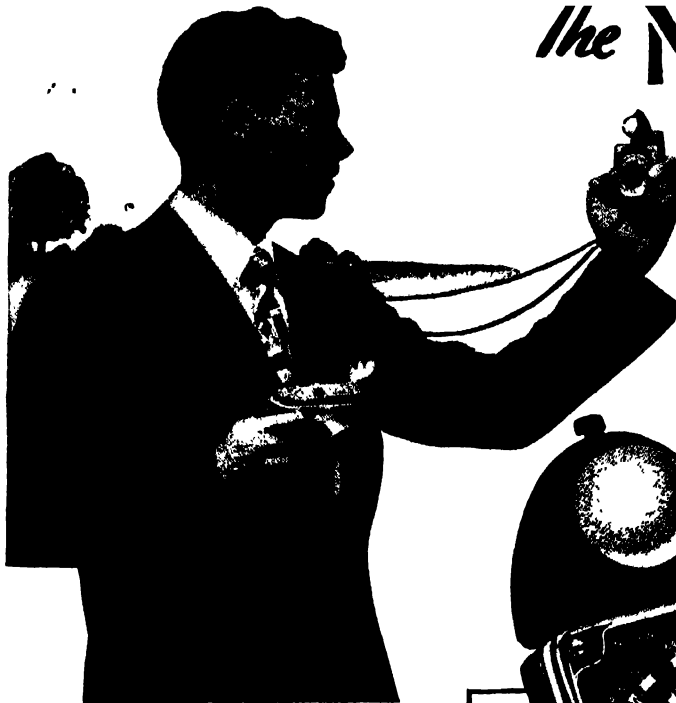
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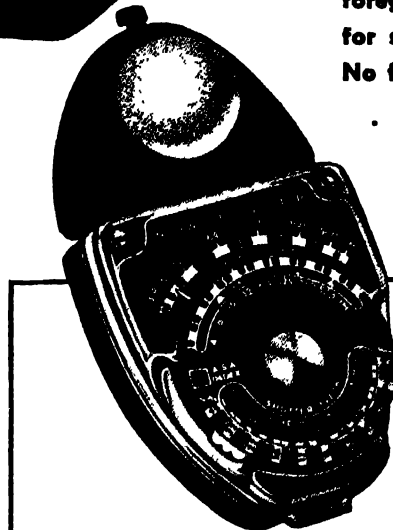


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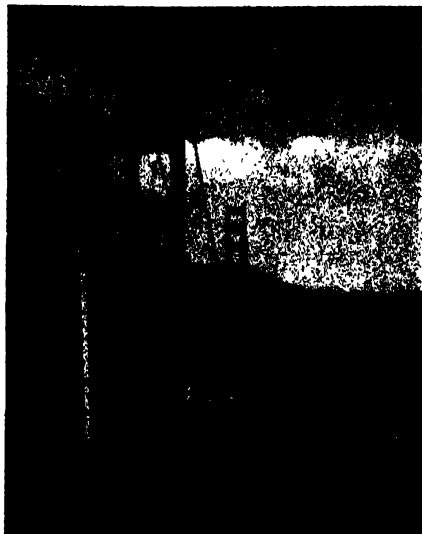
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Consider the geography of the State. Extending from the border of Mexico nearly 1,000 miles northward along the shores of the Pacific, the State embraces three-fifths of the western coastline of the U. S. Within this area of 156,803 square miles of land, there exists nearly every combination and contrasting extreme of topography, climate, soils, minerals, and plant and animal life which can be found in the U. S.

About one-fourth of the land area of California is level. The other three-fourths is rolling hills, foothills,

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Golden Gate Bridge. By Walter Willey.

and rugged mountains extending in elevation to over 14,000 feet. Mt. Whitney, the highest peak in continental U. S., elevation 14,496 feet, is contrasted with Death Valley, only 60 miles away, which is 276 feet below sea level.

California has 18 National Forests, four National Parks and eight National Monuments. The State park system includes some 72 parks and historic monuments. Then there are ocean beaches, rugged seacoast, lakes and streams, sand dunes and desert.

All of these background factors are grist for the mill of the photographer. Months, and years, could be spent by anyone in photographing the scenic wonders of the State. Yosemite with its vast glacial canyon, the world's highest waterfall, its deer, bear and other wild life, and its sweeping beauty, is always a source of inspiration. Sequoia National Park, with the world's oldest objects, and not far from a majestic view of the Continental Divide, offers much to the photographer. Also of interest is Lassen Volcanic National Park's fumeroles and mud pots, its boiling lake, and Mt. Lassen, the only active volcano in the U. S. The scars of destruction from the eruption of 1915 are still visible.

The Modoc Lava Beds National Monument's ice caves and weird volcanic formations are another unusual subject. The rugged mountains of the Inyo-Mono area, with Indian

hieroglyphics to be sought out, the Salton Sea in southern California where geological history can be traced, Death Valley with its sand dunes, and countless other localities provide the setting for unusual scenes. Along the north coast, through the Redwood Empire, will be found the Petrified Forest, spouting geysers, and among the redwoods the tallest tree on earth, rising some 358 feet into the sky.

The best cloud effects in the world are said to be found around Lake Tahoe.

The setting for almost every kind and type of movie can be found in California. Movies are being made every day in the year, and at times it is possible for the amateur photographer to secure some good shots on location.

Historic Sites

Then there are the localities where occurred the soul-stirring episodes of the "Days of Old, the Days of Gold, the Days of '49," which are to be commemorated during 1948, 1949 and 1950. Soloma, the site where Marshall discovered gold in the mill race of the mill which he was building for Sutter, January 24, 1848; Columbia, the Gem of the Southern Mines, best-preserved of all the towns of this era, and now a State Historic Park; the towns made famous by Mark Twain and Bret Harte, including their cabins, and the locales of the material for their

famous books, all challenge the photographer.

Some 20 of California's 21 old missions also offer an opportunity for unusual photography, of arches, doorways, facades, belltowers and mission gardens.

Scenic shots of every sort are yours for the taking. If you would like to include shots of the planting and harvesting of California's unusual tropical and semi-tropical crops, and of the big-scale farming operations, some phase may be shot every month in the year. Industry in the State, which made such a big contribution to the war effort, also has its photographic moments in shipbuilding, airplane building and other lines of manufacture. Great bridges, and some of the world's

great dams and waterways, are always of interest photographically.

But to secure outstanding and unusual shots, one must desert the highways and roam the byways. Just to ride along California's main-traveled roads will yield little other than the ordinary. Even on the byways it is necessary to leave your car and transfer to shanks mare. And don't expect easy photography. For instance, the "world's oldest living thing," the General Sherman tree in Sequoia National Park, can only be photographed at certain hours of the day. This, the world's largest tree, hemmed in by other giants, will test your skill with a straight-up shot.

Chinatown in San Francisco, because of its narrow streets, can be

photographed to best advantage when the sun is high over head. The bridges in the State also present a problem as to the best locations for ideal pictures.

Likes and dislikes of photographers as to subjects is proverbial, but no matter what their preference, it can be satisfied here. If their choice is rural, there are old ranch houses, some of redwood, and unique stone fences. There are covered wooden bridges, quaint old towns and numerous unusual landmarks.

How about some wild animal pictures? The boys in charge of the zoos in San Francisco and San Diego are all camera fans. As brothers of the same fraternity, they will see that you shoot the lions, tigers, bear, buffalo and other wild game to your heart's content, from the most advantageous locations, but in safety.

Action pictures of the wild and woolly West, with cowboys riding untamed broncos and wild Brahma bulls, steer roping, bull-dogging, and other exciting events, are possible at numerous rodeos throughout California. Nearly every rodeo has its pit from which pictures can be taken to the best advantage — close-up action shots. To some of you who really have an objective, this privilege is not impossible to secure.

Fairs and Fiestas

And then there are some 350 fairs, fiestas and celebrations based upon the historic, romantic, agricultural and industrial life of the State. Starting with the Tournament of Roses, they follow in rapid succession throughout the year, all well-staged and with magnificent and authentic costumes. Old Spanish Days at Santa Barbara brings out the best in horseflesh, with riders garbed in the finest old Spanish costumes, and with silver-mounted riding gear worth thousands of dollars; the old carretas drawn by oxen, and other conveyances of all descriptions, mostly museum pieces. This is the big event for the descendants of the old Spanish families and is participated in by the entire community, including the aristocratic old grandmothers in their



Part of the big fishing fleet in San Francisco. Photo by Walter Willey.

priceless heirloom shawls and costumes. In the setting of the old mission, there are picture possibilities galore.

If character subjects are your hobby, California abounds in them, and with people of many nationalities — Mexican, French, Spanish, Russian, Finnish, Norwegian, German, Oriental and many others. Among the odd characters are old-timers throughout the Mother Lode, reminiscing and panning gold along the streams; and the barefooted, long-haired devotees of religious cults in southern California.

And how about those winter sports action shots which you missed this past season? In California you can photograph all the ski jumping and down-mountain racing, along with some very lovely gal skiers in scanties, during the Midsummer Tournament at Lassen Volcanic National Park. And you can do this while wearing summer clothing.

Fishing pictures can be had all the year round. The fighting steelhead and salmon in the north are best from September to February. Ocean fishing generally is best in southern California waters. Commercial fishing activities are carried on throughout the year.

If you like yachting action pictures, they may be obtained from San Francisco to San Diego . . . pictures of a star boat with the two-man crew hanging over the side to balance at the greatest angle possible without capsizing, or the larger boats with sails full set and the spinnaker bellowing out to catch every possible breeze.

Let me stress the importance, if you do come to California for a photographic vacation, of making up your program in advance, determining the type and kind of pictures you desire, the locations, and the time of year when they will be obtainable. I am sure our local camera clubs will assist you, and we, in turn, will be glad to help them make your visit more interesting.

I have one serious fault to find with the advanced amateur. His photography is often beautiful; his technique, including choice of subjects and treatment, surpasses that



Replica of Mission Santa Clara d'Assisi, established in 1777. By Jack Wright, FPSA.

of many professionals. But, he "hides his light under a bushel."

Maybe it's modesty, maybe he just wants to keep his rather exceptional prints for his own satisfaction and the enjoyment of his fellow amateurs, or maybe he has experienced considerable difficulty in finding a satisfactory market for his wares. Be that as it may, one of the greatest services that can be rendered by members of camera clubs throughout the country, and one that will add greatly to the enjoyment of thousands of people throughout the nation, is some plan whereby the outstanding photos of the advanced amateur can be made available for commercial reproduction.

Now is the opportune time. There have been relatively few scenic pictures taken commercially since before the war. Nearly every county throughout the entire country, as well as the metropolitan centers, is in need of new and modern pictures to portray properly all phases of life in the community. Technique has changed, and the old pictures which remain have become outmoded. In addition, there have been physical changes.

Of California's 58 counties, all with a desire to produce attractive



"Half Dome" in Yosemite Valley, Yosemite National Park. By Walter Treadwell.

new booklets, there are few good pictures available. True, commercial photographers can be employed, but again we will usually get only the stereotyped shots taken from the easiest location in the quickest possible time — and all following a pattern established years ago.

How much more attractive would promotion literature be with a new and refreshing viewpoint, as seen through the artistry of the advanced amateur! It can be done.

The Biological Photographic Association

Third of a series dealing with national organization of interest to the PSA. Most members of the BPA are interested in medical photography

THE MAIN clearing-house for information on all phases of biological photography is the Biological Photographic Association, which was organized in 1931. The membership, which is now about 700, is spread throughout the United States, and the "Journal" of the Association also goes to 22 foreign countries. BPA has Chapters in Boston, Chicago, Cleveland and Los Angeles, and the formation of several others is being considered.

Ralph P. Creer, who in 1931 was doing clinical photography at Yale University, was the founder of the BPA and its first president. Much credit for the success of the Association is also due to Louis Schmidt, the second president, who for many years was head of the Illustration Division of the Rockefeller Institute for Medical Research. A medical artist, he had had experience in photoengraving and was considered to be the dean of American medical photographers.

In its title, the Association uses "Biological" in its broadest sense. The field of the BPA encompasses the photography of anything that is alive, or has lived. As an alternative, the term "bio-photography" is sometimes used.

The majority of members are interested in medical photography. They are professional photographers, scientists or technicians who apply photography to the study, investigation or recording of medicine, dentistry, public health or some allied field. But the problems throughout the range of bio-photography are so closely interrelated that the Association also serves members in biology, botany, zoology, agriculture, natural history, and other fields.

During its first 15 years, the BPA

gave no advanced ratings in membership since it felt that the field of biological photography was new and its standards still in the making. In 1946, however, the Association began to recognize those who had shown outstanding craftsmanship or had contributed to the advance of biological photography, by electing its first group of Fellows. This honor is given to those who, in the opinion of the Board of Directors, merit the distinction.

The BPA is sometimes called upon to arrange exhibits for scientific groups. These exhibits are usually undertaken by a Chapter or group of members. Again, the BPA is at times asked to help find illustrative material for scientific projects. Though the Association does not undertake photography as a group, it is glad to cooperate through the work of its members whenever possible.

An annual meeting has been held each year since the first meeting in 1931. Excellent talks and demonstrations have been provided, but even more valuable to many members have been the things learned in informal discussion with other members. Manufacturers of photographic and optical equipment have sent representatives to these meetings and have given valuable information which the members, as individuals, would not have encountered without belonging to the BPA.

Annual exhibits of photographs made by members have been held since 1934, and these exhibits formed the basis for travelling salons, which could be borrowed by any member. Permanent albums of photographs also were prepared which contained examples of equipment and tech-

nique used by members. (The album and travelling salon services were interrupted during World War II, but they are being reorganized.)

Need for an Association Journal was evident soon after the BPA was formed and it was decided to publish a quarterly Journal. The publication has printed many valuable articles and, despite trying times, during which it was found necessary to change publishers more than once, the Journal flourished. The BPA is now the publisher and the printing is done under contract. The Journal, which is under the editorship of Leo Massopust, has become a valued source of information pertaining to biological photography.

Another important benefit offered members is a question and answer service, whereby a member's question is referred by the Secretary to the members best qualified through experience to answer.

Although the Association offers no set policies on budgets, salaries, prices, it is often consulted by institutions about standard practice in establishing certain types of departments, or in obtaining specific kinds of scientific photography.

The main effort of the BPA is still concentrated on helping the individual member according to his needs, as it was when the organization was founded. If individual effort can be stimulated, at the same time reducing wasted time and effort, the Association feels that it will be in a fair way of realizing the hope of the founders that it would "establish certain standards of quality and elevate those standards to the highest degree."

The current president of the BPA is Dr. Edmond J. Farris, Executive Director of The Wistar Institute of Anatomy and Biology, Philadelphia. The Secretary is Anne Shiras, University Office, Magee Hospital, Pittsburgh, Pa. All inquiries or communications regarding the BPA should be sent to the Secretary.

A Visit to England and the RPS

BY MILDRED HATRY, APSA

ENGLAND HAD spread a welcome mat for us even as the Queen Elizabeth glided to her dock. Friends called, long distance, to welcome us before we left our cabins. We told them proudly that our baggage had been put on the dock during the night and it was all ready for the customs' inspectors. There we were, prepared to walk off the ship, sail blithely through the customs and start off for London. But a little hitch blocked our well-laid plans. That hitch made us feel even friendlier toward England than we had before.

The Hatry hand luggage, it appeared, hadn't gone ashore with the other baggage, so my husband had to start a search for it. My daughter, Sydney Hope, meanwhile, struck up a conversation with a customs official while I sat on a valise, clutching my camera. When my husband finally came down with the luggage, he took the bags to where Syd was chatting with the official and said, "Here they are, Officer," and bent down to open them. "Never mind, Sir," the inspector replied. "It's OK. Your daughter tells me you're a very honest man!"

When we piled into the limousine sent to meet us, we were so completely surrounded by luggage that only our heads peeked out. We were a strange sight indeed, but we hardly expected to present as public a spectacle as we did. We had landed on Ascot Day, and the traffic was as crowded and colorful as the Easter Parade on Fifth Avenue. Cars faced us, jammed bumper to bumper, filled with women in Ascot Day finery and men in pearl-grey toppers, all headed for the races.

The racing fans took one look at our heads peering above our baggage and began to laugh and wave in anything but the traditionally reserved British manner. If they could have seen how my daughter and I were cradling our cameras in our hands, because we didn't dare try to set them down in that welter of luggage, they would have laughed even more heartily.

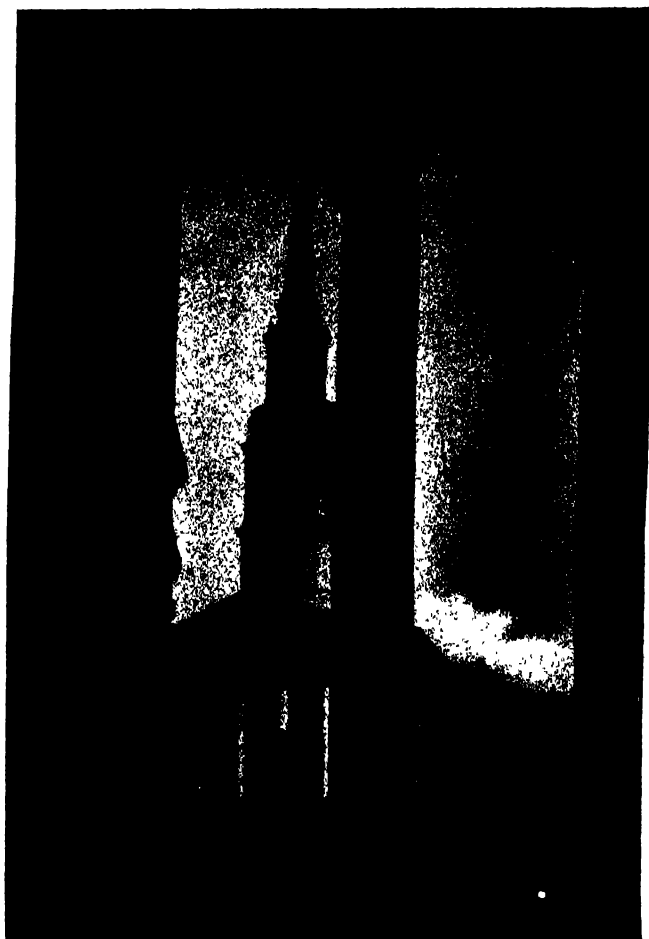
When we arrived at our hotel in London, the rooms looked as if they had been prepared for royalty. There were flowers everywhere and the phone kept ringing incessantly. I began to feel as I do when the "Tops in Photography" show is in preparation by the Metropolitan CC Council. Many of the flowers had been sent by fellow members of the Royal Photographic Society, and their hospitality and kindness can't be described adequately. PSAer Mrs. Rosalind Maingot and her husband, Dr. Rodney Maingot, did a great deal to make our visit a happy one.

One night Dr. and Mrs. Maingot invited us to their apartment for dinner, and sent a car to fetch us. To get to the apartment, you take an elevator to the top floor of the building, and then climb an iron staircase to

the penthouse. Their beautiful home, the only penthouse in London that was undamaged by the war, has successfully blended the old world and the modern. The well-proportioned rooms have high ceilings and the lovely furnishings are both contemporary and antique.

Mrs. Maingot's studio is in the cellar, but she couldn't show it to me because it was locked. The key had been lost during the Maingot trip to the U. S. a few weeks previous, and Mrs. Maingot was using her bathroom as a darkroom. The window was blacked out, and somehow she managed to fit an enlarger into the room. The entire apartment is dedicated to the Maingot's hobbies. The Doctor's hobby is surgery and he has a small surgical room equipped with every recent device. If he wishes, he can even perform operations in this laboratory.

In order to procure food for the delicious dinner that

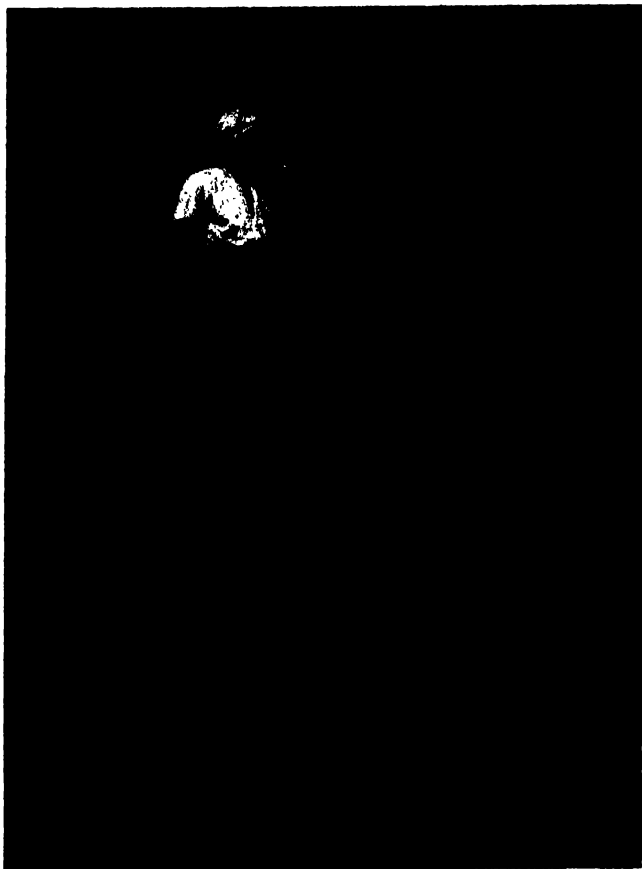


Sydney Hope Sonn

Church designed by Sir Christopher Wren.

they gave us, the family had saved their ration tickets and marketed with care for weeks. After dinner, we all climbed to the penthouse-garden to watch the moon rise over London. It was an eerie sight to look out over that vast city, still as completely blacked out as if enemy bombers were expected momentarily.

One of the dinner guests whom I enjoyed meeting very much was Percy Harris, FRPS, MRI, who is now President of the RPS. When he heard that the date on one of my film packs had expired, he offered to develop the films for me at once!



Mildred Hatry

Court-yard Keeper at the Haycock.

The following day we met Anthony Peacock, FRPS, who had come to London from Leicester to welcome me as a representative of the Metropolitan CC Council and the PSA. Mr. Peacock volunteered to show us around London, and we accepted gratefully. On the afternoon of the tour, it was teeming rain, but Rosalind Maingot called for us with her car and chauffeur, and we dashed out of the car at every place of interest regardless of the downpour.

Terribly impressive to me were the horrible weed-grown shell holes, where buildings that I remembered had stood before the buzz bomb era. The devastation was awe-inspiring. Instead of the single hole in a street that I had pictured, there were two, three and sometimes four huge excavations in a single block.

That night we were invited to dinner and the theatre



Mildred Hatry

— To Work "By the Dawn's Early Light."

by the Maurice Lawtons, with whom we were planning to spend the weekend. During the intermission at the play, a man hurried over to my husband. The two embraced as if it had been a long time since they last had seen one another—and it was! The man was Claud Graham-White, England's celebrated airman in World War I, and an old friend.

Next morning we started out with our host and hostess in their car to visit their home in the north of England. We tarried for tea at the Hay-Cock in Wansford. There I saw people working incredibly hard. They were so engrossed that they paid no attention to me and my ever-present camera. This enabled me to take a picture that has, perhaps, a Breughel-like flavor. I saw a woman looking at sacks of mail; men delivering other bags of mail; one child on a tricycle pedalling in one direction; another eating an ice-cream sandwich; and a cocker spaniel looking longingly at the sweet that the second child was eating.

Due to these interruptions and others for the sake of my camera, we didn't arrive at our destination until eight-thirty in the evening. Although there were no speed laws, Mrs. Lawton and I wouldn't permit fast driving because the roads were very narrow, and we wanted to enjoy the lovely country scenery that had managed to defy wars and modernization.

The coal mine towns quickened my interest. While the English miners are supposed to be far worse off

than ours, I saw little evidence to support this theory. The mining towns are laid out with little rows of trim brick or stone houses, and every house has its garden or flowering yard in front. There are sidewalks and paved roads, and although the houses may be centuries old and the plumbing far from adequate, they look far more sturdy and comfortable than the clapboard houses I've seen in mining communities in the U. S. I admit that I had only a passing view but that view was, not of one, but many towns. The children that I saw looked healthy, and the people were neatly, if poorly dressed. The impression of neatness and cleanliness was

and, we hoped, the last. The trip was scheduled to take four hours and it took six. The trains were the identical ones that had been in service 30 years ago.

The extra two hours that daylight saving gave me were responsible for some of my favorite picture experiences. I rose at 8 AM (6 AM standard time) and photographed right from my hotel window by the "Dawn's Early Light." People were going to work, and the long shadows were provocative.

There was more sightseeing, during which I saw endless queues, waiting patiently for anything from a bus to a theatre ticket or a few ounces of meat. The rubble

While on a trip to north England, Mrs. Hatry stopped in Wansford, where she took this charming picture, "The Post Arrives at Wansford." The people were so absorbed in their affairs, she says, that they, fortunately, paid no attention to her or her ever-present camera.



deepened because I had expected squalor and misery. In every village that we passed, there was a cheerful-looking building that housed a club for the miners.

When we arrived at Beacon Hill, we were thrilled by the beauty of the large stone building. The exterior is 15th century, but the interior is as up to date as the couple who live in it. I couldn't help but notice something that seemed rather unusual for front lawn decoration — a dozen Holstein cows!

"Why the cows?" I asked my host. "These are the girls!" Mr. Lawton told me. "Girls, girls!" he cried at the herd, and the whole bunch came lumbering up at his call. At my astonished expression, he explained that the "girls" were about to have calves. He kept them on the front lawn so he could watch them from his study window and get assistance as soon as it became necessary.

While staying at Beacon Hill, I visited Leeds, Bradford and York, and I found them exciting from an historic as well as a photographic viewpoint. Unfortunately, the clouds were so thick and the light so poor, it was almost impossible to photograph.

On our return, we traveled by train for the first time

in back of St. Paul's Cathedral looked as if the bombers had just passed over. Many buildings had bombed-out glass windows which had not been replaced at all, or had been covered with wooden frames that held a piece of glass that might have been removed from the front of a picture.

The RPS Building

Mrs. Maingot had arranged to take us to the Royal Photographic Society building. This edifice is genuinely royal, particularly compared to the quarters of many American camera societies. The house is exquisite, a twin of the home of the American Ambassador, and adjoining it, both facing Hyde Park. In addition to the beautifully-planned exhibition rooms, there is a well-stocked library with a capable librarian in charge. Students come here to study, do research, or just to read the latest photographic magazines. There are several meeting rooms, but the entire fourth floor, which formerly housed a museum of photography, was closed while damage done by a bomb hit was being repaired. The British Society was founded 100 years ago, and in 1894 it was brought under the patronage of Queen Victoria.

Members take an active part in the work and upkeep

of the Society. While I was there, an exhibition of pictorial photography was being held. This was an invitation show, and every member of the Society was entitled to hang at least one print. The purpose of the invitation was to show less-experienced photographers the quality and type of work done by more seasoned cameramen. I recognized the work of some American members.

Before we left London for the continent, we were again at the Maingot penthouse. They live on Wimpole Street and my husband asked if the Barrett house of Browning fame was anywhere near. "Just a block away," Mrs. Maingot replied, pointing to a grass-grown spot on the other side of Wimpole Street. Mrs. Maingot smiled sympathetically at our looks of horror. She told us how at first she used to go down to the cellar when the bombers came over. After a while she gave up trying to find safety and watched the bombings from her penthouse.

One day Mrs. Maingot was descending the outdoor steps of her apartment house, when she glanced in the direction of the Barrett home. She noticed that the building resembled nothing so much as a man puffing out his cheeks like a trumpet player. As she stared, the walls of the house collapsed inward and the house disappeared with a crash in a cloud of rubble-filled smoke. It wasn't until then that Mrs. Maingot realized how close to home that buzz bomb had struck.

When we had to leave London, we were filled with deep admiration at the bravery of the English people we had met, and the determination with which they were facing an uncertain future. Our feelings of sadness at leaving our good friends and horror at the damage we had seen remained with us after we left the soil of England. But when we finally waved "Goodbye" to the White Cliffs of Dover, we did so from a modern, sleek ship that seemed almost a symbol of British reconstruction.

Print Analysis

Light and Shade

BY HARRY K. SHIGETA, FPSA

THE WORK we are engaged in, whether for profit or as a hobby, is our attempt to express an idea in pictorial form by the medium of photography. We grant that our medium has limitations at a certain point in so far as flexibility is concerned, and yet some have gone far beyond this limitation.

Regardless of the craft chosen in the pictorial field, and before one can fully express himself, he has to have a well-rounded, if not complete, knowledge of the craft. One cannot expect to render expertly a Chopin piece till he has mastered the fingering of the keyboard. Though tedious it may seem, this exercising part is quite necessary.

The picture for analysis this month is the work of one who had been initiated into photography recently. I know that there are many who are similarly situated and who require the knowledge which is considered fundamental. It is for them that this column was instituted primarily.

The picture, according to the maker, might be titled "At Dusk" or "Twilight." She writes: "I like the varying tones in the diffused-light effects of the Fall, and the peacefulness of the lovely scene in the evening light." But she also says elsewhere: "As it is, it doesn't seem to make much of an impression on anyone."

The so-called "impression" is but an emotional excitation aroused in the mind of the spectator. When a picture is well done, it is possible to excite the spectators' emotion to the same degree or nearly that of the artist's when he first experienced it.

Such an impression, when analyzed, is found to be rather a complex one. Myriad of colors, atmosphere, the pervading tone, all at once mingled, affect us. We are also affected, subconsciously perhaps, by the gentle breeze, the sounds of the rustling leaves or the smell of the fresh earth. We may be vaguely conscious of a flock of birds, instinctively aware of the lateness, homing

hurriedly to their nests. And later we seem to remember even something of the things perhaps half-seen or half-heard.

As we gaze upon a photograph of such a scene, we recall many things that affected us at that moment. We supply and close the gap that may exist in the picture with the pleasant memories. Unfortunately, those spectators who have not had the same experience, have not the same resources from which we draw a mental picture. To react emotionally, they must rely chiefly on the elements they find on the surface of a print.

The camera is a machine, a wonderful machine, which mirrors man's ingenuity; and yet it cannot supply feeling or imagination. It records all things simultaneously and indiscriminately, resulting often in a cold-blooded collection of data. Each element is presented in equal importance so that none stands out. It is like a group of people all shouting at the same time.

A straight snapshot is a record. It neither breathes nor pulsates. The practice of photography in black and white is much like a rendering in charcoal or a crayon drawing. The sense of colors, as seen in nature, is suggested by the skillful and intelligent uses of tones. This is the science of *chiaro-scuro*, or light and shade.

The work presented here seems to



A sense of monotony is apparent in this picture, which lacks variety in tonal values and a point of emphasis.



Mr. Shigeta's drawing shows how picture area can be divided, by the elements and tones, to make a pleasing composition.

lack this all-important *chiaro-scuro*. The woods, the grass, the roof-top, all seem to be of the same value. The sky tones appear to be indifferent and dull. We need form, masses of interesting shapes, well-balanced elements, good proportions and an all-tempering something, called mood. What is needed most, however, is a point of emphasis—a dominant part around which hang all other parts.

Even though the theme intended is purely for mood, there still remains the matter of design which, though devoid of all else, must stand on its own. One thing which is most deadly is sameness—not only in life but also in pictures—sameness of shapes of objects, sameness of tonal values. Monotony kills interest quicker than anything else. It is our job to bring into the scheme a variety of shapes, round and angular; lines, sweeping and straight; and tones, light and dark.

If the reader will observe Figure 2, he will note the variation in the shapes of the trees. He will also note the dominant mass formed by the group of trees to the left, which is balanced by a small tree to the right. Again note how the entire picture area has been divided, by the various elements, into several spaces of interesting shapes.

The tonal arrangement has become much more exciting because of the intense dark tone of the trees in the foreground contrasted against the medium tone of the woods and

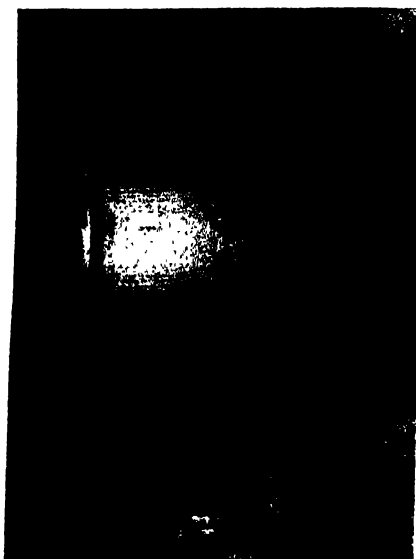
the light tone of the sky. The little patch of white, the house, serves as an accent. We must search for these things ceaselessly, and occasionally

we are rewarded with the pleasant discovery. Happy is the man who continues to find the "surprises" in nature.

I Made My Own Enlarger

BY DR. CARROL C. TURNER, APSA

NOT THE HANDSOMEST piece of equipment adorning my darkroom walls, but one of the most serviceable, is my home-made enlarger. Upon acquiring a $3\frac{1}{4} \times 4\frac{1}{4}$ camera several years ago, a standard make of enlarger was found to be inadequate.



The enlarger can be raised or lowered on a track attached to wall. Lamp house is fastened to carriage which slides up and down track. The track is 23 inches in length, allowing this much movement of enlarger. Door latch seen at right.

This was during the war, when photographic equipment was scarce and expensive. Why not try to make an enlarger of my own?

Browsing around the hospital storeroom, I found several wooden packing cases of different sizes. I selected the largest, with outside measurements of $10" \times 10" \times 13"$. This case was to be my future lamp house and I guessed that the dimensions would serve the purpose.

Deciding on a condenser, which could be used with or without diffused light, a pair of 6" condensers were obtained from Burke and James. The 6" diameter would take care of the diagonal of a $3\frac{1}{4} \times 4\frac{1}{4}$ negative. The condensers were in a mount, adjustable as to their distance apart. From a local glass company was obtained a thin sheet of opal glass, cut square to the dimensions of $8" \times 8"$. This was mounted inside the lamp house, above the condensers, for diffusion of light when desired.

In some photographic "junk" at a local photo supply dealer's was found a 9×12 cm. film pack camera, minus lens and back. This would be my future projection unit, when properly attached to the lamp house. From another pile of discarded paraphernalia were salvaged the track and carriage of an old diffusion enlarger of horizontal design. There was also a ventilator chimney, painted red inside and properly light-trapped at one end with a hood. These would serve my enlarger as a means of conveyance vertically, when

attached to the wall, and for ventilation for the lamp house.

The final and most important accessory was the lens—an E. K. anastigmatic projection lens $f/4.5$ of 4" focal length. This lens does not cover a $3\frac{3}{4} \times 4\frac{1}{4}$ negative, but trial proved that it would cover that portion of the negative matted down to 3×4 ". A 5" Velostigmat $f/6.3$ is called upon when enlargement of the entire $3\frac{3}{4} \times 4\frac{1}{4}$ " negative is desired. Lens boards for each of these lenses were cut to fit the lens mount of the enlarger camera.

The assembly of the pieces of equipment was completed in two evenings. The track, holding its carriage, was attached to the wall in vertical position, over the work bench used for enlarging.

The packing case was now to be converted into the lamp house. With the 10×13 " dimension top and bottom, the lid was removed. This was made into a door with two hinges. Before mounting on the hinges, the door was reduced $\frac{3}{8}$ " all around so as to fit snugly within the inside dimensions of the box. The door was light-trapped inside by applying a frame of one-half inch strips to the side walls, roof and floor of the box. The door fit snugly against this frame. On the outside edges of the door, additional strips $\frac{1}{2} \times 1$ " were added so that $\frac{1}{4}$ " protruded out over the edges of the box, making the door light tight when closed. A latch was attached to the open edge of the door, which hooked tightly over a screw. Turning the box up on end, we now had the beginning of a lamp house.

The bottom was properly centered and a round hole was cut, so as to accept snugly the condensers in their mounts. This was sealed with plastic wood to prevent any light from straying around



Front view of inside of the lamp house. Ventilator chimney with its head is seen on roof of house. Metal pipe is threaded outside to support socket and bulb and to transmit wire from socket to switch, which is on a nearby wall.

the condensers. On the bottom outside, under the condensers, a frame was built of strips. On these strips was attached a frame $4 \times 6 \times \frac{1}{8}$ ", to hold the glass negative carrier, with projections upon which the carrier could be slid in and out.

Immediately against this frame were screwed the track edges of an old 9×12 cm. film pack adapter. This furnished an attachment whereby the camera could be slid into position for enlarging, or removed when it was necessary to clean the condensers.

The top of the box was now centered

and a strip of wood $1 \times 2 \times 10$ " was attached to it immediately over the center mark. Here a hole was drilled to accept a 10-inch piece of $\frac{3}{4}$ " metal tubing, threaded on the outside. This tubing screws through two washers, one outside and one inside the box, thus allowing for raising and lowering the enlarging lamp. To the inside end of this tube was attached a brass socket, wired through the tube to a switch on the wall.

One inch above the condensers on the walls of the light box were attached two small shelves. These carry the piece of 8×8 " opal glass, which slides into place, or can be entirely removed as desired.

Ventilation was provided by cutting slits 1×4 " in the left side wall and roof of the box. Over the slit in the side wall, fine mesh red cloth was glued to the outside of the box and reinforced with a thin frame of one-half inch wood strips. Over the slit in the roof was fitted the chimney, with its hood from the old horizontal enlarger. Our box is now a lamp house, ready to be attached to the carriage, which slides up and down on the track attached to the wall. This was accomplished with four large screws.

Two coats of black paint were applied to the outside of the lamp house. Three coats of white flat paint were applied to the interior, excepting the condenser mount. A 212 opal projection bulb was screwed into the socket, and the job was complete.

A filter holder fits over the lenses, so as to make use of a red or orange filter in double printing and in framing on the easel.

The work bench under the enlarger is cut out in such a way that a section 20 inches square is removable. A second shelf 12 inches lower allows for projection at two different levels.

PSA. member, Arthur S. Mawhinney, FPSA.

THE AMERICAN ANNUAL OF PHOTOGRAPHY, Vol. 62, 1948, edited by Frank R. Fraprie and Franklin I. Jordan, American Photographic Publishing Company, 353 Newbury Street, Boston, 216 pages, 1947, paper cover \$2.00, cloth \$3.00.

The American Annual of Photography for 1948 again follows the same pattern of previous volumes, consisting of a selection of pictorial illustrations, articles on various photographic subjects, who's who in pictorial photography, ratings of leading pictorial photographers, who's who in color and nature photography, and a listing of amateur photographic organizations. The first article is entitled "The Story of Sixteen Prints" by Frank R. Fraprie, Hon. FPSA, which will be of inspiration to every amateur photographer interested in salon exhibition. "Photographic Exploded Views" is the title of the second article, written by John W. McFarlane, FPSA. Four methods are described, three of which are excellently illustrated, for producing exploded views by photography.

Herbert C. McKay is the author of the next article, entitled "The Art of Exposure." Although containing several factual errors, the article will no doubt be helpful to those who want to know more about exposure practice. "Hints on Success in Color" by Jack Wright, FPSA, will be eagerly received by color slide enthusiasts, and the article following by A. E. Marshall, entitled "All That's Bright Must Fade," will attract those who have a leaning toward the historical phases of photography. "Sensitometry for the Practicing Photographer" by Raymond J. LeBlanc is a re-hash of the basic elements of photographic sensitometry which beginners may find enlightening. Edwin R. Walker writes along philosophical lines in his article "A Philosopher's Notes On Photography" and Willam S. Davis tells of the pictorial possibilities of bridges in an article under this title. "Film! Choose and Use Carefully" is a well written, popular article by Thomas H. Miller, FPSA, containing sound advice for the beginner. The concluding article is by Frank Fraprie who discusses pictorial salons and judging as a prologue to his comments on the illustrations in the Annual.

THE ENLARGING PHOTOMETER HANDBOOK, by A. J. Haynes, Raygram Corporation, 145 East 32nd Street, New York 16, N. Y., 118 pages, 1947, paper, \$1.35.

Principally an instructional manual for various models of the Haynes Photometer, this book treats of many fundamental problems in the successful production of photographic enlargements. It consists of nine chapters, the first three of which concern the use of the photometer, followed by chapters on negative and paper ranges, the choice and use of enlarging paper, special considerations (reciprocity law, scattered light, etc.), the gray scale, use of photometer as a densitometer and in color reproduction and photometer service troubles. The book is simply written and offers the reader an objective approach to the selection and exposure of enlarging paper for negatives of a wide variety of characteristics. The pictorial illustrations in the book were made by well-known



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All articles and notes having reference to motion pictures or cinema societies to be published in this section should be addressed to the Editor, Motion Picture Section, PSA Journal, P. O. Box 204, San Jose, Calif.

The Newsreel

THE SIXTH Annual awards banquet of the Utah Cine Arts Club was held in the Crystal Room of the Hotel Newhouse in Salt Lake City. Al Morton, whose picture "Adventure on the Colorado" won the 1947 Hiram Percy Maxim award, was especially honored, since he is the chairman of the club technical committee. LeRoy Hansen was installed as president; Helen Christensen, vice president; Virginia Smith, secretary; and J. F. McClement, treasurer. George Brignand, O. L. Tapp, Theo Merrill and Al Londema are the new board of directors.

The Utah club gives an "Oscar" to each member who has received some national recognition for his filming during the year. Al Morton, O. L. Trapp, Helen Christensen, Al Londema, Arthur Elliot and John Allein were those given these awards. Vincent H. Hunter, APSA, secretary-treasurer of the PSA MP Division was a guest of honor.

The San Jose Movie Club held its annual banquet at the YWCA in that California city. Dr. Charles McDonald received the annual club award for the best



Tom Costley and Vincent Hunter, APSA

picture of the year with "Genesis," an 8mm film accompanied by music and voice. Emerson Owen was installed as president and Edwin A. Potwin, secretary. Nestor Barrett, APSA, MP Section Editor, was speaker of the evening.

Business Week reports that short sub-

Filming for Fun

Timing Makes the Movie Better

MUCH OF THE interest created by home movies is determined by the pace or "tempo" of the scenes. If all of the scenes are long, or of the same length, the movie may be dull and monotonous. If all of them are short, the picture will race across the screen like a whirlwind and pass so rapidly there won't be time to enjoy it. Good home movies do not consist of either long or short scenes exclusively; invariably they are a happy intermingling of the two.

To achieve a pleasant tempo in your movies, be governed by the character of the subject you are filming. A shot of a tennis player serving the ball can be brief—four or five seconds, perhaps; but a shot of action on the court should be longer—10 to 12 seconds, or even until the camera



In home movie making, the character of the subject should determine the length of the scene. A subject like this probably would be presented best in a scene of moderate length.

ject movie theatres will soon be appearing at airports. The Willow Run (Mich.) airport expects to open in a few weeks. A company, Airlines Terminal Theatres, Inc., has been set up to establish similar news-short subjects theatres in other cities as well. The company will also introduce a small screen set-up, beside the big one, on which the spectators can be informed of the coming and going of planes, as well as the relay of personal messages. This is called "Visu-matic."

Thos. Costley, Vincent Hunter, APSA, and Nestor Barrett, APSA, got together in San Jose, Calif. recently to discuss matters of business concerning the Motion Picture Division. One of the plans made included a meeting to be held in Los Angeles in early Spring to be attended by Costley, Hunter, Barrett, Frank Richter-kessing, APSA, Mrs. Mildred Caldwell, Chairman, Western States Division, and Charles Roshier, famed cinematographer.

runs down, if the volleying justifies it. A shot of a waterfall, which fascinates by its continuous tumbling and leaping, also can very well be of 15 seconds or even greater length.

To shoot an interesting sequence, however, vary the length of the scenes. Let's say you're going to do a sequence showing your young son helping with the spring house-cleaning. Start with mother coming to the window to call Junior to beat the rugs—eight seconds. Junior is seen playing in the yard, he looks up—five seconds. Close-up of Junior's face, as he tells mother in a very positive manner "I don't wanna do *that*"—six seconds. Junior very slowly approaches house—10 seconds. Junior, obviously unhappy, leaves house with rug—10 seconds. Junior hangs rug on clothesline—five second. In a wild burst of action Junior starts pounding the rug—several two and three second shots from various angles. Junior tosses down rug beater, dusts his hands with a self-satisfied air, walks off to play again—10 seconds.

That's a properly paced sequence.

The only time when it isn't wise to vary the length of your scenes as much as suggested above, is when the general character of your subject seems to demand a more positive treatment—either with a predominance of long or short shots to suit the mood of your subject. A lazy canoeing trip down a placid stream, for example, would call for rather lengthy scenes which reflect the pace of the action. But a

majority of excitingly brief shots would better tell the story of a roller-hockey game in which you or Jack will star. However, in either case don't stick exclusively to the one type of shot. A few short scenes would add variety and provide a more interesting pace for the canoeing story; a few long scenes of general action on the field would certainly be needed for complete reportage of the hockey game.

A good point to keep in mind is that *long movie scenes can always be shortened on the splicing block, but a short scene can never be lengthened.* So if you're in doubt about the pace your home movies should have, let your scenes run a little on the long side when you make them—then trim them to make the most interesting presentation when you cut them into your finished picture.—R.W.B.

A Photoflood Control

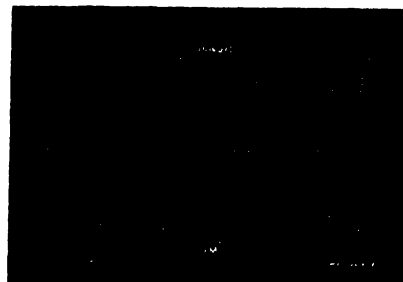
BY ALFRED S. NORBURY

A CONTROL for photoflood lamps, which permits them to be operated at reduced voltage, will prolong their life many times as well as provide a central control from which the lights can be switched *on* and *off*. With the photoflood control, the lights are used at reduced voltage for arranging the lamps and focusing; then, when everything is in readiness, the switch is set on the *bright* position.

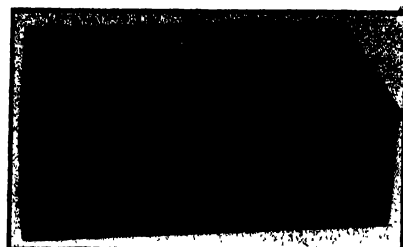
The control box is approximately 2¼" x 5" x 7", constructed of ¼-inch plywood, except the ends. One-half inch walnut was used in the ends in order to obtain extra strength and thickness for fastening securely the bottom, sides, and top. The switch is a 110-volt, 20-amp. bakelite encased, double pole-double throw type, with six terminal connections; two at each end and two in the center. The receptacles are 110-volt, 10 amp. of the duplex flush type. The switch and duplex sockets are mounted to the top panel as shown in the photograph.

This photoflood control is easily built and no difficulty should be experienced in obtaining any of the materials required for its construction. The box and arrangement of the switch and receptacles are shown in the photographs. The drawing shows the wiring diagram, which is a series-parallel arrangement that permits the lamps to be operated in series when the switch is set on *dim*. No. 14 rubber-covered wire may be used for making all connections.

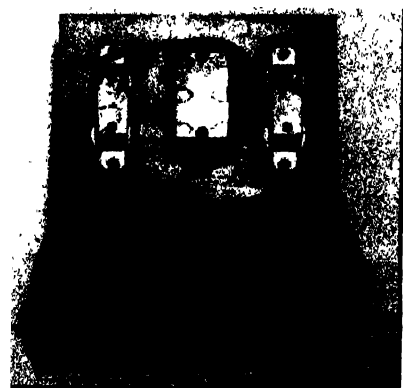
In operation, this control box is so arranged that when the switch is thrown on the *dim* side, all the lamps being used are in series, which divides the current up between them much in the same manner as the old-time Christmas tree lights. When the switch is on *bright*, the lamps are put in parallel, so that each lamp receives the full amount of current, in the same manner as the electric fixtures in any home are wired.



Wiring diagram of control box



Box is made of ¼ in. plywood



Mounting of switch and duplex sockets

Question Box

Can movies be made at night of night football and baseball games?—A.R.L., CINCINNATI, OHIO.

Yes, but this is an extreme picture-making condition and it is not always practical. While it is often possible to obtain acceptable exposures, the pictorial results from other points of view are not always satisfactory. The human eye can adjust itself to a much lower level of illumination than motion picture films.

While it is possible to see night games satisfactorily, the amount of illumination required for photography is much greater. However, by use of an incident light meter the intensity of illumination on the football or baseball field can be measured in foot-candles. A minimum of 45 foot-candles is required when pictures are made with an f/1.6 lens on the fastest black-and-white film at 16 frames per second. A minimum of 60 foot-candles is required for an f/1.9 lens. It is also desirable to have players wear white helmets and use a white ball, and wear light-colored uniforms as far as possible.

In order to obtain satisfactory exposure, the lenses will always have to be used wide open at f/1.6 or f/1.9 when a minimum of 45 or 60 foot-candles of illumination is available. This means that there will be a minimum amount of depth of field and it will necessitate accurate focusing in order to obtain sharp images.

I have a lot of ciné films of miscellaneous subjects. What can I do to make these films more interesting?—A.L.G., LOUISVILLE, KY.

Most of us who make motion pictures always hate to throw away any of our footage which, even though correctly exposed and processed, is of little interest to persons other than ourselves. The best method, perhaps, of editing such material is to have one or two of your friends or relatives sit down with you, and then project all of your films and take notes on what should be saved and what should be eliminated.

It is usually possible to cut footage to about one-half by this method. The remaining footage can then be assembled in as good order as possible onto a 400-foot reel and labeled or titled as miscellaneous

shots. Several amateurs confronted with this same problem edited such films down in newsreel fashion and titled them "Highlights of 1946," or whatever year it happened to be.

It is not always necessary to throw out scenes that may have some significance in future years. These scenes can be wound separately on a 400-foot reel and stored away under suitable conditions. If after another 5 or 10 years this reel is not needed, it can then probably be thrown out to make space for new scraps which can be kept for a similar period.

I have difficulty attaching my 8mm film onto the small take-up reels when I thread my projector. Is there anything I can do to make it easier?—L.H.B., OMAHA, NEB.

This difficulty can be easily solved by cutting a piece of white surgeon's tape into a small strip about the width of the picture area (5mm) wide, and about ¾ to 1 inch in length. Attach this to the leader end of the film, permitting ¼ to ½ inch to extend over the end of the film. This will enable you to stick the extended gummed portion of the tape to the hub or core of the take-up reel.

Magnetic Sound for 8mm Projection

MARVIN CAMRAS **

SUMMARY—A magnetic track deposited between the sprocket holes and the edge of 8mm film gives good quality sound which can be added to any ordinary 8mm film. Modifications of standard projectors for using this system are described. Performances for speeds of 16, 18, and 24 frames per second are given.

ALTHOUGH SOUND ON 8mm film has been considered in the past, results were discouraging, and up to the present time no 8mm sound projector has appeared on the market.† One difficulty with 8mm films is the limited space available for a sound track. Fig. 1 shows the relative dimensions of standard films. The 35mm film has a track about 100 mils wide; on 16mm film it is about 80 mils wide. With 8mm film the maximum track width is only about 30 mils. This track can be located at the film edge, either on the sprocketed side *A* or on the picture side *B*.

Problems With Optical Methods

More serious than the reduction in track width is the low 8mm film speed. Table 1 compares the room available for storage of 35, 16, and 8mm sound. A 35mm sound film running at 24 frames per second, goes through the sound head at 18

inches per second, and the track is 100 mils wide. If we multiply the film speed by the track width we get a sound-storage index number of 1800. The 16mm sound on the same basis has an index number of 567, or roughly 31 per cent as much. When we get to 8mm film the index has dropped to 6 per cent for a 24-frame speed, and to only 4 per cent at a 16-frame speed. Experience shows that in going from 35mm to 16mm sound there is marked deterioration in quality. Considering that 16mm sound with a rating of 31 per cent is not too far above the borderline for high-quality sound, the possibilities for 8mm with a 4 per cent to 6 per cent rating seem discouraging.

If we choose to put the 8mm sound track on the picture side, then we reduce the already limited picture area. Projectors would have to be modified for the smaller picture size. The possibility of adding tracks to old films would also be limited. We can avoid these difficulties by locating the track on the sprocketed side. If we try optical sound there are photographic troubles which are indicated in Fig. 2. Frayne and Pagliarulo¹ have shown that film processing may cause uneven development of images that are as much as 30 mils from the sprocket holes. The uneven action of the developer at the edges of the sprocket

holes has been represented by vertical shading. There is also the possibility of action at the film edges, and this has been indicated by horizontal shading. Uneven development of this kind can cause sprocket-hole modulation even when the drive system is perfect.

Economic problems also must be considered. Eight millimeter photography has sacrificed quality in order to give the lowest possible cost. If sound can be provided only by critical and expensive equipment and processes, the average amateur will not be able to afford it.

Magnetic Method

Magnetic recording offers a fresh approach to the problem of sound for 8mm projection.² Instead of an optical track of varying density or area, a layer of a newly developed magnetic material is bonded to the film in the space between the sprocket holes and film edge. This magnetic material has high coercive force and remanence, so that it may be magnetized in accordance with variations of magnetic flux in the ½-mil gap of a recording head that rides against it.

Fig. 3 shows one method for accomplishing this. With the selector switch in the record position shown, acoustic waves picked up by the microphone are amplified and fed

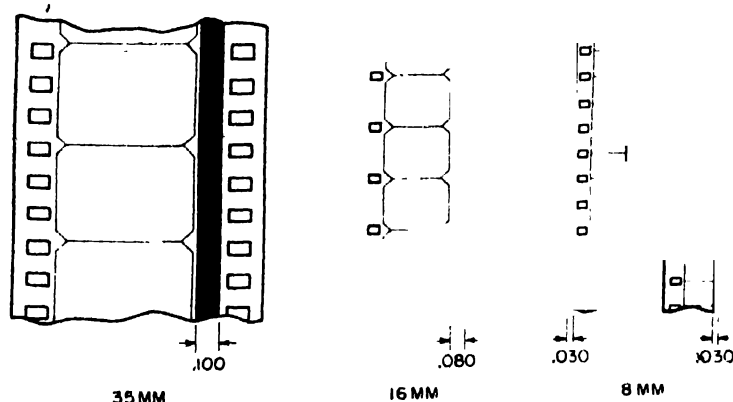


FIG. 1. Relative sound-track dimensions.

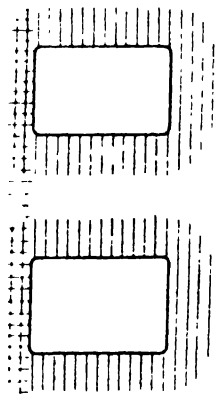


FIG. 2. Region of uneven development.

TABLE I
Sound-Storage Index for Films

Type of Projection	Frames per Second	Film Speed, Inches per Second	Track Width, Mils	Sound Storage Index = Speed × Width	Relative Percent Rating
35mm sound	24	18.0	100	1800	100
16mm sound	24	7.2	80	576	31
8mm sound	24	3.6	30	108	6
8mfs silent (1)	18	2.7	30	81	4½
8mm silent (2)	16	2.4	30	72	4

into the magnetic head. Here they are changed into magnetic-flux variations which are recorded on the magnetic film track. The same head is used to translate the magnetic record back into electrical energy. With the switch in playback position, these waves are amplified and fed into a loudspeaker. Although the record is "permanent" and will last for the life of the film, it may be erased quite readily by switching to the erase position and running a high-frequency alternating-current demagnetizing flux through the head.

It is apparent that magnetic sound has a number of special advantages for the amateur:

- (1) Recordings can be made in the home, without special equipment.
- (2) They can be played back immediately without processing.
- (3) Records may be erased and rerecorded.
- (4) Old films can be adapted for sound by adding a track.
- (5) Present silent equipment can be converted for sound.

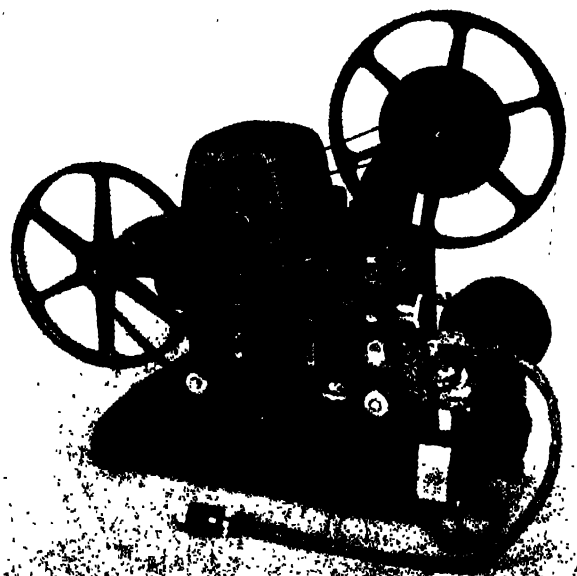


FIG. 4. Eight millimeter magnetic sound projector.

High-Quality Projector

To demonstrate the possibilities of 8mm systems, some conventional 8mm projectors were converted for

16mm flywheel system is used on 8mm, the energy storage is reduced to only 25 per cent, since the energy varies as the square of the velocity. A corresponding increase in flutter and "wow" should be expected, unless it is corrected by improved mechanical design.

Of the projection speeds there are three possibilities to choose from: 24, 18, or 16 frames per second. Eight millimeter sound films which are made from 35 or 16mm originals will most conveniently use 24-frame projection. Best fidelity is offered by this speed. On the other hand, old silent films which have a track added

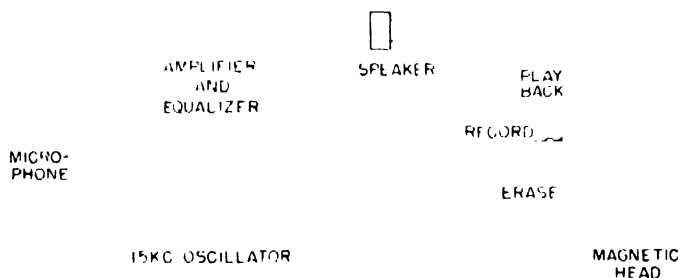


FIG. 3. Magnetic sound-on-film recording system.

sound. (Fig. 4.) A flywheel and damper arms were added to the silent projector. This gives essentially the same mechanical system used by the company on its 16mm sound equipment. It should be noted that if a

should be run at their original 16-frame speed. It has been found by experience that most amateurs project their silent films at about 18 frames per second, since this "livens up" the action. Data for the 18-frame speed accordingly have been taken. On new productions intended for magnetic sound the amateur will have his choice of the higher fidelity 24-frame speed, or the more economical 18-frame speed (provided his camera can be set at either one). Frequency-response curves for the various speeds are given in Fig. 5. While not "high fidelity" the response compares with that of superheterodyne radio receivers. Listeners have commented that both speech and music reproduction are excellent. It is interesting to note that in tests we have recorded as high as 10 kilocycles with a 2½-inch-per second film speed. This is not typical, of course, but it does indicate that there is room for future improvement.

The present converted unit is not operating at its best because it uses

an unregulated series motor. The addition of a governor, or the use of an alternating-current motor would decrease "wow" considerably. Another standard projector which has been converted is shown in Fig. 6.

Simple Adapter Unit

An attempt was made to design the simplest possible 8mm sound adapter unit which could be applied to 8mm projectors. One of the designs evolved is shown in Fig. 7. All of the essential parts are fastened to a plate which may be mounted on the projector with a pair of screws. The film comes down from the optical gate, and loops up past a pair of posts which take out most of the intermittent flutter. It then is pulled through a pair of friction shoes into the sound gate. The magnetic head is mounted in a recess in the stationary shoe. Its high impedance of 9000 ohms at 1000 cycles allows it to operate directly into the amplifier grid. A pair of posts between the drive sprocket and the friction shoes bend the film to provide compliance. All posts and shoes are grooved so they cannot scratch the picture portion of the film. The film compliance and friction blocks form a simple resistance-capacitance-type filter in-

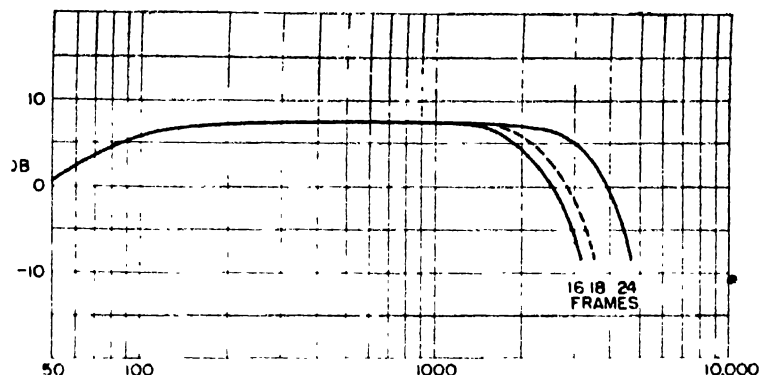


FIG. 5. Over-all response of 8mm system.

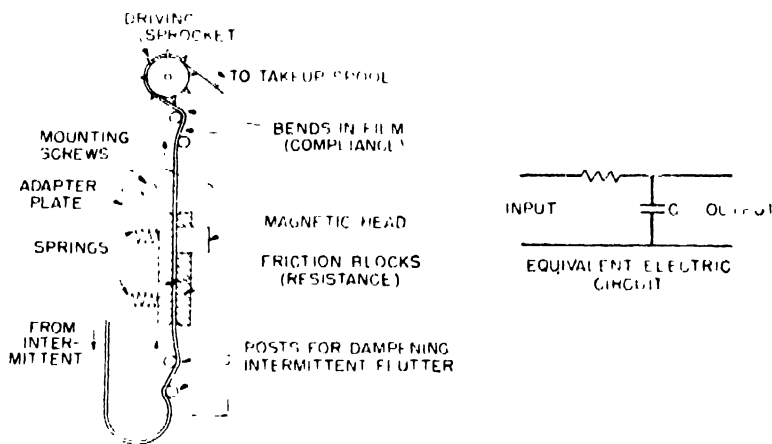


FIG. 7. Adapter for 8mm projectors.

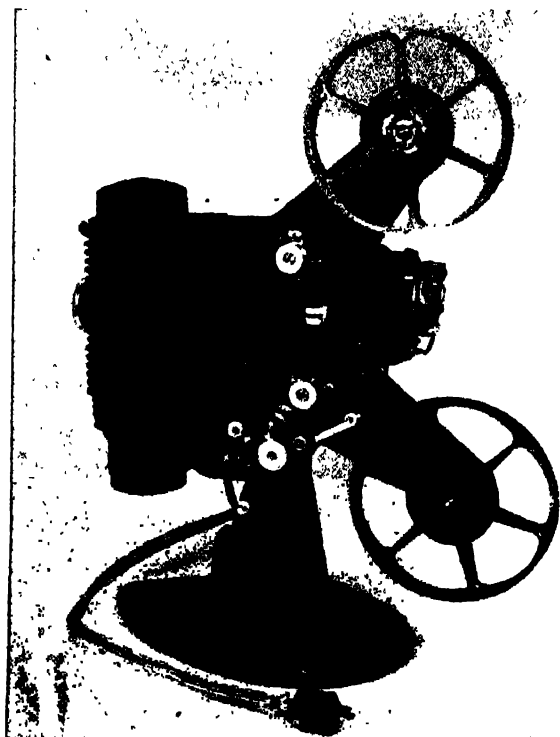


FIG. 6. Converted 8mm silent projector.

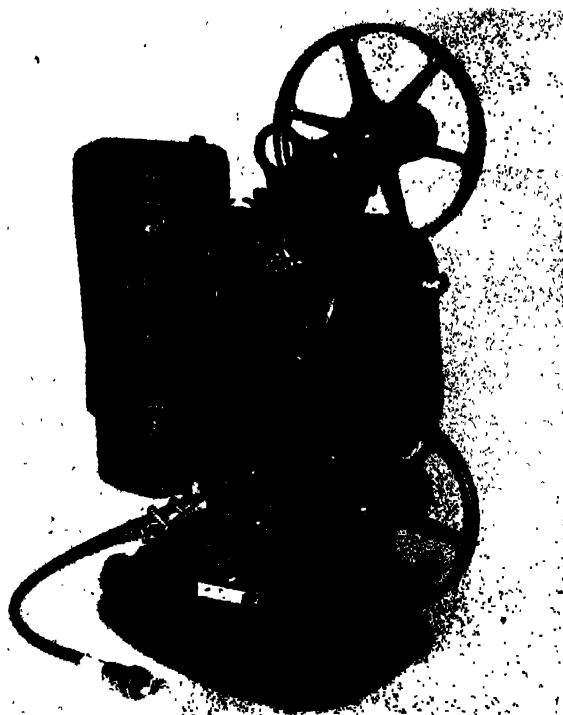


FIG. 8. Adapter plate mounted on 8mm projector.

licated by the electrical-filter circuit at the right.

The adapter unit, mounted on a typical 8mm projector, is shown in Fig. 8. The demonstration model operates under unfavorable conditions. It uses a series-type universal motor with poor regulation and V-belt coupling. Sprockets are driven by gears, and are of small diameter (12-tooth). The intermittent mechanism gives a fluctuating load on the poorly regulated motor. In spite of these faults (many of which could be corrected in a machine designed for sound adaptation) the projector does a creditable job for voice work, and gives quality that should be acceptable for such things as amateur titling and narrative.

Acknowledgment

The author wishes to thank Ampro, Bell and Howell, and Univex for generously supplying equipment used in these tests.

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1. Frayne, J. G., and Pagliarulo, V.: "The Influence of Sprocket Holes on the Development of Adjacent Sound Track Areas," *J. Soc. Mot. Pict. Eng.*, 28 (March 1937), p. 235.
2. Camras, M.: "Recent Developments in Magnetic Recording for Motion Picture Film," *J. Acous. Soc. Amer.*, 19 (March 1947), p. 322.

psa

By LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE THIRD Chicago International Exhibition of Nature Photography, sponsored by the Nature CC of Chicago and the Chicago Natural History Museum, showed a considerable increase in contributions over the preceding shows.

This is attributed to the growing interest in nature photography and to the pioneer salon practices set forth by this exhibition. All contributors receiving a complete rejection obtain upon request a careful evaluation of their work. At intervals throughout the year each entrant receives the "Exhibition Bulletin" which contains data regarding the show, tips on improving technique, ideas for subject matter, and quotations from contributors' letters offering suggestions for further improvements.

Winners of the Myrtle R. Walgreen award for achievement in nature photography were:



THE VISITOR H. H. Sheldon
From Third Chicago Nature Exhibition

Slides

- "The Two Tailed Cat," Edward Hill, Fleetwood, Pa.
- "Cacti Beauties," Frank Proctor, Phoenix, Ariz
- "Snow-Capped," Capt. M. L. Davis, Pine Camp, N. Y.

Prints

- "Goggle Eyes," H. J. Ensenberger, Bloomington, Ill.
- "Jack-in-the-Pulpit," Ray L. Carroll, Chicago, Ill.
- "Forest Glen," E. C. Crossett, Chicago, Ill.

The Final Touch

Nature prints for exhibition purposes require fine finishing. After careful dark-room processing, print quality can still be improved by applying a coat of lacquer.

There are a number of paper surfaces which should not be lacquered—ferrotyped glossies and rough surfaces which are made to give special effects. If in doubt, lacquer a test strip.

Although lacquer may be applied by dipping an unmounted print in a shallow tray or by applying it to the surface of a mounted print with a brush, the means which produces the smoothest effect is spraying. A small insect spray gun can be obtained at most ten cent stores. This spray gun has a small metal tube running through the lid into a glass jar. Because it is designed for spraying upward, the supply tube must be bent toward the front edge of the jar. The opening in the lid of the jar is usually larger than the tube and it must be sealed with solder to prevent the dripping of lacquer since the gun is operated at a downward angle of about forty-five degrees above the print. The lacquer must be clear or water white. Use it diluted with lacquer thinner in the proportion of three parts lacquer and one part thinner. Mask off the mount with cardboard to prevent discoloration by lacquer. Dust the print carefully with a camel hair brush and place it on a flat surface for spraying. Spray the print carefully making sure that it is applied evenly overall. Allow it to dry in a flat position. The drying time varies from 20 minutes and up, depending upon the lacquer used. After

the print is thoroughly dry a coat of Simoniz wax should be applied to protect the surface from scratches.—W. C. J.

Gathering Greens

Before Spring's showy wild flowers appear to capture your photographic attention, an interesting series of pictures can be taken of flowerless plants which have begun their activities for the season. This group includes the mosses and ferns and their allies.

It is surprising how few pictures of these subjects reach our nature exhibitions. In a recent show which received about 1600 contributions none of these subjects were represented while innumerable flowers, birds, garden spiders, caterpillars, and mushrooms appeared. This means that the average nature photographer is passing up a field of plant life which offers unlimited opportunity for recognition. Most of the mosses are small and grow close to the surface of the earth, therefore, equipment adapted for working at close range is required. Ferns are larger and thus considerably easier to photograph successfully.

The mosses are a special delight to nature lovers because they cover the corners and crevices of mountains and hills, woods and lowland with green from early spring to late fall. There are hundreds of different species; among the commonly known are the pigeon-wheat moss, peat moss, purple horn-tooth moss, and fern moss. Some of the various stages in their development from ovule to full grown plant are exceedingly interesting and would furnish excellent subject matter for the close-up color camera.

Ferns are usually found growing in moist regions and are distinguished from other plants by their greatly divided, feather-like leaves. Especially photogenic are the woolly crosiers or fiddle heads as they push up through the forest floor in spring. All the parts of the frond are



SPRING PARADE Chas. W. Manger
From 1947 PSA Exhibition of Photography

folded spirally within the bud and to picture the stages of their unfolding is to capture beauty. Ferns have no flowers but produce spores.

In many instances the spore-cases or "sori" are formed on the undersides of the fronds when the plant reaches this period of its growth. The shapes of the coverings which protect these spore-cases vary with each species and make fascinating pattern picture material.



BY H. J. JOHNSON, APSA
1614 W. Adams St., Chicago 12, Ill.

MANY MEMBERS have indicated a desire to have a slide which could be used at the beginning of a presentation to identify them as members of the PSA Color Division. Member Dennis Pett has originated a design which is reproduced here in black and white. In the actual transparency, the eagle is gold, with the continent in red against a blue background.

Once a design has been decided upon, a master slide will be prepared from which duplicates can be made. The slide may be individualized by the addition of the member's name. This is done by copying your name (which has been inscribed on white paper) on black and white positive film and superimposing it on the slide bearing the emblem. The two, when bound together, are quite effective. Mr. Pett has offered to do the lettering of the individual member's name.

This project is still in the formative stage, so we will welcome your suggestions.

Eastern Arctic Travelogue

A set of 173 slides in the form of a travelogue covering the high-lights of an Eastern Arctic trip together with a 25-page commentary may be borrowed by clubs and individuals from Mr. E. R. Nash, who states: "It would make me much happier to have them in circulation being enjoyed by others rather than just being in storage at home." If you wish to take advantage of this generous offer, write Mr. E. R. Nash, Route 5, Box 246, Hanford, Calif.

Convention Contest

The Color Division's contest for slides made at the PSA Convention in Oklahoma



A suggested design for the Color Division emblem.

City was judged recently with the Shorewood CC of Milwaukee (Wis.) handling the details.

Winners of sterling silver medals were: first award, "Sun Baked" by Blanche Kolarik, APSA, Chicago; second, "Indian Maid" by Mrs. Harold L. Medbery, Arming-ton, Ill.; third, "Oklahoma Motel" by John Mulder, APSA, Rochester. Honorable Mention ribbons went to Martha Cedar (2); George F. Johnson; Blanche Kolarik, APSA, (2); Elton W. Krueger, APSA; Mrs. Harold L. Medbery (2); John G. Mulder, APSA; and Allen Stimson.

Judges were Edwin F. Casper, A. C. Klein, and J. Edgar Robertson.

Individual Slide Competition

The individual slide competitions are gathering momentum as they go along. The December contest was conducted by the California CC under the direction of Karl A. Baumgaertel, APSA. Sixty-four entrants submitted 255 slides.

Major winners in this contest were George F. Johnson (Penna.), George C. Gagnon (Wash.), Therese Whiteside (Calif.), D. C. Morgenson (Calif.), and Dr. C. E. Barrett (Utah).

Judges were Dr. Irving B. Ellis, APSA, Bob Ingram, and Dr. G. Soules.

The January contest, even larger than the one for December, attracted 294 slides from 74 entrants and was handled by John C. Moddejonge at the Cleveland Photographic Society. Major winners were J. J. Tillbeck (Calif.), Ted Bokor (Calif.), Myrtle J. Wilson (Penna.), L. A. Trapp (Canada), and Alton Parker (New York).

Judges were Herbert M. Howison, Elias H. Roby, and John C. Moddejonge.

Committee Member Kinsley



Charles Kinsley is one of the newer members of the national color committee, taking over one of the older, more important jobs on the committee. This is handling the exhibition slide sets for our eastern distributing point.

This means that if your club is closer to Rochester than to Chicago, you write to him if you wish to obtain a slide set

Kinsley is also chairman of the PSA Camera Clubs Activities Committee and an officer in the Kodak CC.

Coming Exhibitions

* Los Angeles. Los Angeles County Museum, April 26-29. Sponsored by El Camino Real Color Pictorialists. Deadline April 15. Four slides, \$1. Forms from Merle S. Ewell, 1422 W. 48th St., Los Angeles 73, Calif.

* Cincinnati. May 24-June 7. Four slides \$1. Deadline April 28. Forms from Paul Hynes, 107 Ehrman Ave., Cincinnati, Ohio.

Later: * Duncan, * Sacramento, * Columbus, * Chicago, * Mississippi Valley, * P.S.A.

* Asterisk indicates that the Color Division's master mailing list will be used.



BY JOHN R. HOGAN, FPSA
1528 Walnut St., Philadelphia 2, Pa.

Salon Listing

BY FRANK R. FRAPRIE, HON. FPSA

The following PSA exhibitors had 30 prints or more accepted in 44 salons already listed, which are: Baltimore, Barcelona, Memphis, Falmouth, Combined Societies, Edmonton, Muncie, Midland, Burlington, Sacramento, Uruguay, Puyallup, Amsterdam, Sopron, Columbus, Louisville, Birkenhead, Antwerp, Victoria, Houston, Omaha, Royal, Windlesham, Toronto, Evansville, Ghent, St. Louis M. V., Photographic Society of America, Western Ontario, Chicago Camera Club, Atlanta, Argentine, Vancouver, Trail, Zaragoza, Southampton, Lincoln, Milwaukee, Budapest, Minneapolis, Hong Kong, Springfield, Des Moines, and Detroit.

	Salons	Prints
Jean Elwell.....	37	117
Frank R. Fraprie.....	41	110
Alfred Watson.....	39	96
Carl Mansfield.....	33	90
Axel Bahnsen.....	26	83
Jack Wright.....	30	77
Irma G. Hazelwood.....	31	77
Jon D. Dodds.....	26	75
Dr. Harold L. Thompson.....	32	74
Alver J. Olson.....	30	73
R. Winquist.....	25	71
Wood Whitesell.....	23	63
Carroll C. Turner.....	22	62
David J. Stanley.....	21	60
H. Webb Hyde.....	27	60
Dr. J. O. Fitzgerald, Jr.....	29	59
Francis Wu.....	19	56
Shirley M. Hall.....	16	54
Vernon G. Leach.....	24	53
K. A. Patel.....	24	53
Dr. William F. Small.....	26	53
Eldridge G. Newhall, Jr.....	20	52
Thomas J. Newett.....	20	50
Allan L. Horvath.....	20	49
H. R. Thornton.....	20	49
Betty Parker Henderson.....	22	47
A. Paul King.....	13	46
Doris Martha Weber.....	24	46
Edward C. Crossett.....	22	44
Alfred Blyth.....	19	43
A. Aubrey Bodine.....	12	42
P. H. Oelman.....	13	42
Bernard G. Silberstein.....	14	42
Grace M. Ballentine.....	18	42
Jl. C. Manzer.....	19	42
Jose Oititika Filho.....	21	42
Elmore C. Adams.....	14	42
Dr. Max Thorek.....	22	41
Frank E. Fuller.....	17	40
Earle W. Brown.....	18	40
John R. Hogan.....	12	39
Charles W. Manzer.....	20	39
K. V. Arntzen.....	12	38
David E. Kirkpatrick.....	16	38
Lewis T. Reed.....	15	36
Maurice Van de Wyer.....	15	36
Mildred Hatry.....	12	35
C. J. J. Schaeppmann.....	14	35
O. E. Romig.....	17	35
E. W. Blew.....	19	35
John G. Mulder.....	14	34
Jon W. Rasmussen.....	15	34
Merrill S. Tilden.....	21	34
S. K. Chow.....	11	32
L. C. Forgie.....	15	32
T. S. Lukins.....	15	31
D. Ward Peuse.....	15	31
Chester W. Wheeler.....	16	31
George Repa.....	11	30
John Springthorpe.....	42	30

*Official Publication of the PSA International Portfolios**A PSA Pictorial Division Activity*

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The International Portfolios

Our *Folio* has made quite a step forward, editorially. It is with pleasure, and a great deal of pardonable pride, that we introduce our new Associate Editor, Mr. Sewell Peaslee Wright, of Springfield, Ill. Just listen to his record and you will see the reason for our pride. He is a member and former President of the Capital City, CC. and a very active worker. He surely is sold on our portfolio ideas -- being a member of four PSA Pictorial Portfolios. He is a former newspaper editor and publisher. A prolific writer of many years' experience, he holds a membership in the Midwest Writers Conference and Mystery Writers of America, and is in great demand as a lecturer with writer groups. He also conducts classes in writing. Big circulation magazines have used his stories for years and he is the author of several books.

In the business world, he is a partner in a publishing firm in Springfield, in which he handles the advertising and promotional departments.

Like all interesting fellows, he has some interesting hobbies -- photography and criminology, even maintaining his own criminological laboratory. To fill in his spare time he is also a puppeteer and a member of the Puppeteers of America, and a Radio Ham, owning station W9PYW.

Mr. Eldridge Christhill, APSA, Chairman of the PSA Photo Portfolios, has appointed him to handle all of the portfolio news, announcements, etc., for our various photo portfolios that are in Mr. Christhill's charge.

The secretaries and members of these portfolios are requested to send all news items of interest to Mr. Wright at P. O. Box 333, Springfield, Ill.

The news of the International Portfolios, which are under the direction of Gen. Secy. Burton D. Holley, APSA, and other announcements and general articles will be under the direction of Ray Miess.

Portfolio members from all over the world can be of help to both of us by contributing news items and articles of general photographic interest. It will be our mutual effort and endeavor to keep

The Folio outstanding in an editorial, pictorial and literary way.

An Editorial Sermonette

This moment yearning and thoughtful sitting alone,
It seems to me there are other men in other lands
yearning and thoughtful,
It seems to me I can look over and behold them
In Germany, Italy, France, Spain,
Or far, far away, in China or in Russia or Japan,
talking other dialects,
And it seems to me if I could know those men I
should become attached to them
As I do men in my own lands,
Oh I know we should be brethren and lovers,
I know I should be happy with them.

WALT WHITMAN, *Calamus: Book 5,*
Leaves of Grass

Returning home after attending the judging of the Chicago International, where I had enjoyed a short visit with Ansel Adams and many other PSA celebrities, I found among my accumulated mail a folder "For 1948, from Virginia and Ansel."

It enclosed one of Ansel's beautiful mountain pictures, and on the inner cover, the above quotation.

I read "Leaves of Grass" a number of years ago, but the great inner meaning of this particular paragraph was never so apparent to me as it is at this time.

In the future, if our International Portfolios are ever in need of a Credo -- this is it! It expresses the guiding idea, the dividing spirit -- of our entire portfolio activity.

Through this exchange of ideas and pictures we are trying to know "the men in other lands," and to "become attached to them as we do men in our own lands." And I am sure that these men feel a kindred spirit regarding us. In our humble way, we are furthering the cause of international understanding and good will in a very practical manner. In our exchange of pictorial ideas and comments we are not trying to advance any racial, religious or political ideologies.

The humanitarian Whitman would put his stamp of approval on our activities. His closing sentence, "I know I should be happy with them" can be answered by all

of us in the International Portfolios, with a sincere, "We surely are happy with them, Walt."

The PSA Photo and International Portfolios were well represented at the judging and at the reception at the Drake Hotel, which followed.

* * *

Due to the increasing demands of his business, Fred W. Edwards has resigned as Secretary of the 4th Anglo-American. Fred has been doing a fine job, and everyone connected with him express their appreciation for what he has accomplished.

He will be succeeded by Kay (Mrs. D. J.) Stanley of Buffalo, N. Y. Kay is the fourth woman International Secretary; Mrs. Irma G. Haselwood of Elkhart, Ind. of the Second I-A; Frances S. Robson of Vina, Cal., Second C-A; and Miss Alison Dickison of Ottawa, Canada, First C-A, being the other three. Mrs. Stanley became interested in photography in 1941. Her husband's enthusiasm was contagious. Since that time photography has been the hub around which all of the activities of the Stanley household revolve. She is using an Ikona A for all outdoor work and a Linkof Techinka for indoor photography. Local camera clubs have interested her and she has exhibited in many salons. Another angle of her activity has been writing articles for local camera clubs to use in their publications, and the national magazines. The Fourth A-A is very fortunate in getting such a versatile Secretary.

* * *

Rennie I. Weber, Gen. Sec. of the C-A Portfolios, reports a new plan that they have started. Each member votes on the prints and indicates his choice for 1st, 2nd, 3rd and 4th place on a special post-card returned to their respective secretaries, Mrs. Robson for the USA and Miss Dickison for Canada.

The secretaries will tabulate the returns on a basis of 5 points for 1st, 3 for 2nd, 2 for 3rd and 1 for 4th place. This system was suggested by Sam Vogan, who uses it on his Color Circuits.

* * *

Two new General Secretaries of the PSA International Portfolios have been appointed: Harry A. Langer, 2407 N. Orchard St., Chicago 14, Ill., Sec. of the Third A-A, will be American Gen. Sec. of the PSA Cuban-American Portfolios, organization of which has just been started. Angel de Moya, Avenue Italia 305, bajos, Havana, Cuba, will be the Cuban Gen. Sec. Cuban circuits will be under the sponsorship of the Club Fotografica de Cuba. Pictorial Division members who are interested in joining should write to Harry Langer, and members of the Club Fotografico de Cuba and other Cuban photographers should write to Angel de Moya.

* * *

Ragnar. Hedenvall, 2600 Thorndale Ave., Chicago 11, Ill., has agreed to act as the American Gen. Sec. of the PSA Swedish-American Portfolios. He will work with K. Lindenberg, Loparegatan 31, Gothenburg O, Sweden, the Swedish Gen. Sec.,

in the operation of the PSA Swedish-American Portfolios. Advanced photographers who are interested in participating should write to the secretary in their own country. In the United States, membership in the Pictorial Division is a requisite.

* * *

The Sixth Anglo-American Portfolio is now in full swing, with British prints on circuit among the American members and the American prints on their way to England. Dr. W. Warren Roepeke of Owatonna, Minn. is the American Secretary, and Harold J. Bennett, ARPS, of South Croydon, England, is the British Secretary. The American Circle has 12 members instead of 10, on account of the unusual response to the call for members, but organization of the Seventh A-A will be started immediately.

United States

Dr. W. Warren Roepeke, Sec'y.,
Paul B. Miller,
William F. Small,
William R. Hutchinson,
Frank J. Heller,
Garland McCutchen,
F. J. Schmidt,
Ralph A. Ross,
Dr. L. L. Handly,
Gerda Peterich,
John G. Epp,
Kim Stewart.

England

Harold J. Bennett, ARPS, Sec'y.,
John Ward, ARPS,
O. Pierce Roberts, ARPS,
J. Y. Brown, ARPS,
H. A. Murch, FRPS,
Winifred E. Crawford, ARPS,
John Bell, ARPS,
Leonard W. Broadbent,
Joseph E. Wilday, ARPS,
John Dods, ARPS.

News from Sweden

In his latest letter to Burton Holley, Ken Lindenberg of Gothenburg tells about the status of press photography in that country. He also reports that organization of the First Swedish-American Portfolio by the Gothenburg CC is progressing favorably and the first folio of Swedish prints will be ready to ship shortly.

Says Mr. Lindenberg:

Reading an article about payment conditions in press photography, in *Popular Photography's* January issue, I thought you might be interested to hear about how press photographs are paid here. Well, there is a fixed fee for every picture printed in the press: Kr. 11. If the picture is printed over the whole front page they will pay you 25. A picture printed over a whole inside

page will bring 15, and if your picture is used over an inside double page they will pay you a lousy Kr. 30.

If your shot has sensational news value, you can, of course, charge a specially high price, but you won't get it if you haven't got hot stuff like a train disaster of world-wide interest 15 minutes after it happened. Then there is the question of syndication. If you sell a picture to Stockholm's *Tidningen*, for instance, and the picture has nation-wide interest, they will syndicate it to many small town newspapers, who will feature it. Neither they nor the Syndicate will give the photographer notice that his picture has been used, although he has the right to charge 5.— for each time it has been published. If he knows his picture has been used he can perhaps control publication by asking the firm Svenska Telegrambyran (Swedish Telegraph Office) to represent him. For this service, he has to pay, of course.

When you submit a picture to a newspaper you can't charge the paper before the photo has been printed, but the paper won't return your unpublished picture, either, putting it into their files until it is used. Maybe, after a year or more, if the picture is one of a famous person, it will be used, and if you have the luck to see your shot in the paper by chance, you probably won't get your 11.— anyway, and you can't put the Telegrambyran on that job because it would cost more than it is worth.

Mr. Lindenberg has just been appointed Pictorial Division Representative to Sweden by John R. Hogan, FPSA, Chairman of the Pictorial Division.

New Portfolios

There are openings available to capable photographers of the Pictorial Division in the following PSA International Portfolios. For information about joining, write to the General Secretary listed in the Organization Column.

First Swedish-American
First Cuban-American
First French-American
Third Canadian-American
Second Australasian-American
Third India-American
Fourth India-American
Seventh Anglo-American
First South Africa-American

Anglo-American Folios in Britain

To all members in Great Britain

January 1948

I am glad to be able to report that this year has seen considerable progress towards the establishment of our portfolios, which are now increased to six circles, Numbers 5 and 6 being under the charge of H. T. Morris, ARPS, APSA, and Harold J. Bennett, ARPS, respectively.

Although the movement of prints is not yet as rapid as we would wish, owing to the long period needed for the American rotas, a total of 13 sets of prints were exchanged, seven being sent to the States and six being received in this country. Further boxes are now en route to us, and it is confidently expected that the speed of exchanges will improve as time goes on.

Through the kindness of our American friends I am able to enclose for each member two booklets regarding the portfolios which I am sure you will find very interesting. We hope to be able to distribute further numbers from time to time.

With regard to our finances, it will be remembered that we commenced the year with a deficit of £50.11. Our working



SEWELL PEASLEE WRIGHT

expenses during the year have been almost entirely limited to postages, which totaled £3.13, and we have purchased (with great difficulty) 1,000 criticism sheets which cost £7.12.9, but which, of course, will last for a long time. Against this total expenditure of £15.14.11 we have received subscriptions amounting to £7.15.0, so that the present deficit amounts to £7.19.11. The Circle Secretaries have been very generous, and have met most of the incidental expenses of their circles out of their own pockets, for which, I am sure, we are all grateful.

We should like to retain the nominal 5/- subscription, notwithstanding the temporary deficit, as I believe another year's working may show us a small balance in hand. If agreeable to members I suggest, therefore, that we make January of each year the due date for subscriptions and those for 1948 should be paid to your Circle Secretary on receipt of this letter. This will make one date for all, instead of varying dates as at present, and the members of Circle Six (who have just paid their initial subscriptions) will come into line in January 1949. It may be that there are some subscriptions for 1947 still to come in and if my suggestion creates a difficulty in any circle, I shall be pleased to make adjustments.

From the letters which I receive it would appear that the majority of our members are greatly enjoying these exchanges. Please let me know if there is anything that can be done to improve our procedure or increase your pleasure—the voluntary workers who run this organization are entirely at your service and are anxious that you should derive the maximum enjoyment from your membership.

Cecil J. Blay

Tentative arrangements are being made for the organization of a PSA International Portfolio with the Union of South Africa. Nat Cowan, APSA, ARPS, Honorary PSA Representative to South Africa, has agreed to start formation of the First South African-American Portfolio. Since interest of Pictorial Division members in an international portfolio with South Africa is unknown, the eventual organization of this new portfolio will depend on your response. All capable photographers who are members of the Pictorial Division are eligible for membership. For information write to Burton D. Holley, South African photographers who are interested should write to Nat Cowan, APSA, ARPS, 36 George Ave., Sandringham, Johannesburg, S. A.

Third Anglo-American

A recent letter from R. W. Norton, ARPS, Secretary of the Third A-A in England, is well worth quoting. Mr. Norton says:

Capt. Hall and Mrs. Maingot have both resigned from the Third A-A and their places have been taken by Bernard Wakeman, B.S.C., ARPS, of Dartmouth and G. Newby, FRPS, AIBP. The former is a school master and the latter a professional photographer.



K. LINDBERG
Gothenburg, Sweden

Round two of the American prints has just reached us with the criticisms of my section and I have posted them on to Cecil Blay for return to USA. At first we were greatly attracted by your blue toned prints and the amazing quality of your prints. From the criticisms in this collection it seems that while we shall admire your technical excellence, we are becoming doubtful of the need for toning. This is going to be the subject of much discussion in the note books of the future. Criticisms have more punch this time. We have "broken the ice" and remarks are more constructive than those of the first round, when our eyes were dazzled by the brilliance of the American prints.

In a recent issue of the organ of the Royal Photographic Society of Great Britain, *The Photographic Journal*, appeared an address given before that body by Mr. Bertram Sinkinson, FRPS, FIBP. This abstract from the speech, which we have been given permission to publish, should interest our American readers.

Under the subtitle "Portfolios," Mr. Sinkinson said:

Let us consider for a moment the primary value of a circulating portfolio. Surely this is to encourage self-expression in pictorial matters both by production and the written word. The second function is the opportunity for members to try out techniques appropriate to each of their pictorial productions and to receive suggestions in connection with the same. How often has a worker in photography progressed so far, and from then onwards used practically the same technique in all he does subsequently! If we are to produce things which are worthy to live and which truly maintain the best traditions, we must realize that photography is a creative art and that it requires workers who are versatile.

I would like to feel that good workers were equally good judges and vice versa. This last statement is another function of a folio, i.e., to create in its members the greater faculty of a selector or judge on photographic productions. . . .

It is useful to ask what your reactions are when you receive a folio. Do you read the other comments before making your own? This is a very bad thing to do, because, unless one has a very strong mind, one is bound to be influenced by the comments of others. Do you find that the folios come too often or that there are too many prints to comment on in the period allocated to you? Do you leave it to the last minute to produce a print for inclusion, or do you plan your contributions a season in advance? Have your contributions a sense of variety from the point of view

of subject matter, or are you a specialist? When you view the work of others, do you ask yourself whether you could have done better given the same opportunity? Are you responsible for much of the nonsensical comments on the folios, such as "I like this"; "It is a beautiful picture"; "It appeals to me"; "I agree with the above"; or "Ditto, ditto"? Lastly, do you abide strictly to the conventional negative sizes? If this is done, the scope of pictorial presentation is strictly limited.

If you are going to make a useful contribution to the folio, it is obvious that you should have adequate time to think and to write, and you should write what you think. If the members are to get maximum advantage from the folio, it should have a balanced content of work. The members should be neither all portraits nor all landscape workers, but each in his own sphere should be sufficiently versatile to produce a variety of pictures throughout any given period. By so doing, the workers will gain maximum experience not only in production and technique, but will also become trained to the subtleties of composition as applied to specific subjects. The ideal folio, then, should represent all interests and the contents on each round should be carefully balanced.

The greatest problem which presents itself to the would-be critic is to know what to say and how to say it. For your guidance in this connection, I would suggest five points. Firstly, does the picture appeal to you personally, and if so, why? Secondly, is the idea original, or has it been done before? Thirdly, is the work a genuine attempt at the visualized finished product, or is the production slipshod either technically or from the creative standpoint? Fourthly, if you personally had been presenting the subject matter would you have done it differently and if so, why? Finally, do you think the picture would be accepted in an open exhibition? If you can answer these questions you will soon find whether the author of the print has succeeded in his attempt to produce something which is generally satisfactory.

These are excellent ideas which all of us can put to practical use, and we appreciate the permission to republish them.

First India-American Folio

Gen. Sec. Turbyfill reports the first round of American prints from the First I-A have been returned and will be started on the circuit shortly. In view of the many reports we have received on conditions in India, he quotes the following from Dr. Thomas' remarks to the American members:

Perhaps in far-off America you have heard garbled views and news of the essentially disturbing aspects of the communal disorders in India, and Pakistan. But, please remember that 97% of our country and countrymen are at peace and pursuing our peaceful avocations. As witness whereof, you will see that this portfolio has traveled all over India, including crossing and recrossing the frontier of Pakistan four times, and all in perfect safety. I am sorry it did not keep to our wonted punctuality, but then it was due entirely to the lapse of one individual member, whose extenuating defense is that he was so engrossed with his bride during his honeymoon, that he forgot to post the portfolio to the next member!

Secretary Turbyfill puts in a call for more members of the Third and Fourth I-A Portfolios, which are now forming. The Third is being sponsored in India by the Photographic Society of India, and the Fourth by the Madras Amateur Photographic Society.

French-American Portfolios

FLASH!! Received just before deadline (this material is prepared almost two months in advance) was the news that

still another PSA International Portfolio will shortly go into operation. This makes the third new PSA International Portfolio to be announced in recent weeks, the French-American Portfolios, which will be sponsored in France by the C.I.P., the Club International de Photographie. The Hon. General Chairman of the French-American Portfolios in France will be Gilles Boinet, SFPC, SPR, PCL, CIP, the Hon. Chairman of the C.I.P. The Secretary for France of the First Circle will be Etienne Blandin of Angers. Organization of the First F-A is now practically completed in France and the French Portfolio will be shipped shortly to this country. The American General Secretary of the F-A Portfolios will be Mrs. Andre Robinson of Milwaukee, who is also the Secretary of the Shorewood CC of that City. Mrs. Robinson will also be Secretary of the First F-A Circle. In order to synchronize the shipping of the American Portfolio with that from France, the organization of the First F-A Portfolio will be completed as soon as possible. However, subsequent circles will be formed later. Capable photographers who are interested in joining the First F-A Portfolio should write to one of the following:

General Secretary for the United States

Mrs. Andre Robinson,
4428 North Cramer Street,
Milwaukee 11, Wisconsin.

General Secretary for France.

Gilles Boinet,
Rue de L'Abbaye,
Hede, (Ille-et-Vilaine), France

Another item of interest to PSA International Portfolio members is the organization of a new activity—the PSA International Portfolio Exhibits. In response to numerous requests from foreign countries for the exchange of print shows, a PSA International Portfolio Exhibits Committee has been appointed by the General Secretary to arrange and conduct the interchange of print shows between photographic organizations, camera clubs, and camera club associations in the United States, and similar organizations in foreign countries. Sylvia Sminkey, of Chicago, will be the General Secretary of this Committee. Preliminary arrangements have been made with numerous other countries for the exchange of representative print collections, and the final arrangements for the first interchange, which will be between the League of Netherlands Amateur Photographers Societies of the Netherlands and the Chicago Area CC Association, have been practically completed. American camera clubs and photographic organizations who are interested in participating in these exchanges are invited to write to Mrs. Sminkey.

Anglo-American Portfolios, personal note: Cecil Blay, APSA, British General Secretary, has just been made a Fellow of the Trade Association of England, as well as a Fellow of the Royal Society of Art; thus Cecil can now be addressed as Cecil Blay, FRPS, FRSA, APSA, FTA., though this may be just enough to put an airman's letter over the weight limit. Nevertheless, Cecil, congratulations, and more power to you!

over 11 x 14. Prints may be mounted providing a light weight mount is used and it is not over 12 x 15. Requirements: membership in PSA and Pictorial Division. Enrollment fee: 50¢ a year. Enroll in as many circles as you like. Prints receive a final evaluation by an outstanding authority on portraiture. Work is judged solely from the viewpoint of portraiture and not from a pictorial viewpoint.

PSA Nature Portfolios. For the circulation and criticism of prints that are classified as nature studies, flowers, trees, birds, animals, etc. For the improvement of nature photography and to offer help to those who are interested in this type. Print sizes: not over 11 x 14. Prints may be mounted, if desired, on light weight mounts not over 12 x 15. Requirements: membership in PSA and Pictorial Division. Enrollment fee: 50¢ per year. Prints receive a final evaluation by an outstanding authority on nature photography.

PSA Photo-Journalism Portfolios. For the circulation and criticism of prints that are classified as news pictures or pictures for newspaper or magazine publication. Print size: not over 11 x 14, preferably 8 x 10. Single weight glosses preferred. Requirements: membership in PSA and Pictorial Division, and also in the Photo-Journalism Division. Prints will receive a final evaluation by an outstanding press or journalism photographer. Enrollment fee: 50¢ per year.

PSA Monthly Pictorial Portfolios. These portfolios follow the same general lines as the PSA Pictorial Portfolios, with the exception that each member receives a portfolio once a month instead of twice a year. This result is achieved by the circulation of four complete circuits within each group of members. Print size: not over 11 x 14 and prints may be mounted, if desired, providing a light weight mount is used. Requirements: membership in PSA and Pictorial Division. Enrollment fee: \$3.00 per year. Comments and criticisms are confined to members of each circle with no outside commentator.

PSA Star Exhibitor Portfolios. For the circulation and criticism of salon quality prints, either pre-salon in character or prints that have been hung. Print size: not over 16 x 20. Prints should be mounted on standard salon mounts not over 16 x 20. Requirements: membership in PSA and Pictorial Division, and holder of the PSA Award of Merit, one or more stars. Enrollment, \$1.00 per year.

PSA Control Process Portfolios. For the circulation and criticism of prints by any of the control processes, such as bromoil, gum transfer, mediobrom, multiple gum, carbon, platnum, carbonyl, paper negative, etc. Print size: not over 16 x 20 and prints should be mounted on standard salon mounts not over 16 x 20. Requirements: membership in PSA and Pictorial Division. Enrollment fee: \$1.00 per year.

PSA Color Print Portfolios. For the circulation and criticism of prints by any of the color methods, dye transfer, wash-off relief, Printon, etc. Prints must be en-

The PSA Photo Portfolio

How much the PSA Portfolio activity means to the photographers of America, be they beginners, advanced workers or professionals, is evidenced by the fact that, going into the closing months of the third year of their operation, the members who were in the activity at the start are still in it, and many are now enrolled in several different portfolio circles. The number who have dropped out has been remarkably small, so small in fact that 1% would not be an over statement. In the majority of cases the members have taken only a recess from portfolio participation, owing to a change in conditions which has caused them to take a complete leave from their hobby. Many such cases have since returned to the portfolios and some are back once again in their original circles. Those who have dropped out because they felt they could gain nothing from the portfolios could be numbered on the fingers of one hand with fingers to spare. This in itself is proof positive that the portfolios are more firmly entrenched than ever in the activities of the Pictorial Division and PSA.

Another proof of the effectiveness of the portfolios in bringing about improvement in one's work is the very striking evidence of progress as they go into subsequent

rounds. If you are one of those who have not as yet joined in this activity, come in now. You will be in for a new pleasure in photography, to say nothing of the many benefits you will receive thru the help that awaits members. New circuits are being set up at frequent intervals and there is a place awaiting you, no matter what your field in photography.

Enrollments are now being received by Eldridge R. Christliff, APSA, in the following specialized groups:

PSA Pictorial Portfolios. For the circulation and criticism of prints of a pictorial nature, pre-salon prints if you are salominded, or pictorial prints you are seeking to improve for your own satisfaction. Print size, not over 11 x 14. May be mounted on light weight mounts not over 12 x 15. Requirements: membership in PSA and Pictorial Division. Enrollment fee: 50¢ per year. Enroll in as many circles as you like. Prints receive a final evaluation by an outstanding, nationally known pictorialist, the commentator.

PSA Portrait Portfolios. For the circulation and criticism of prints that can be classified as portraiture. For the amateur as well as the professional. Print size: not

tirely the work of the member and not commercially printed. Print size: not over 11 x 14 and prints may be mounted if a light weight mount is used. Requirements: membership in PSA and Pictorial Division. Enrollment fee: 50¢ per year. It is contemplated that prints will receive a final evaluation from an experienced color worker.

Why not join one of these groups now: you will thus improve your pictures thru the most interesting and instructive activity in photography to-day. There is a place awaiting you in the portfolio activity.

PSA Portfolio Medal Awards

In December an announcement was made of medals that had been offered to Portfolio members. For the benefit of those who may have overlooked this announcement, it is being repeated. One hundred bronze medals are offered to the first 100 portfolio members who hang their first picture in a recognized salon, provided it has first traveled in one of the PSA Pictorial Portfolios. When you qualify for the award you notify your Chairman, giving complete information such as the title of the print, salon where it was hung, the portfolio circle and circuit in which it traveled and the date of insertion in the portfolio.

Booth Tarkington Award

After the hundred bronze medals have been awarded, the 100 winning prints will be assembled and judged by a top flight jury. To the maker of the best print of them all will go the Booth Tarkington Memorial Gold Medal, presented by Donald Jameson, APSA, of Indianapolis. The prints will be divided among four 25-print shows, which will travel the U. S. as an example of portfolio work. A reproduction of the medals will appear in an early issue of *The Folio*, and arrangements have been made to run a picture of each medal winner, and his print. Now is the time for those of you who are eligible for the Portfolio Medal Award to get busy and hang your picture in a salon.

From A Man with A New Job

This is Wright speaking. My new job is to bring you news of the portfolios, to help you get more out of the portfolios, and (this is my own idea, and not official!) to help sell the portfolio idea to those of you who are not already portfolioists.

Now, I'm just one man, new at his job. Unless you other 'folioists pitch in, you'll never find in my columns more than one man's ideas. If you *do* give me the benefit of your ideas, then this department can become the active force which it should be.

I'm not trying to induce you to do my job for me; I'm simply asking that you fellows—and you gals, most definitely!—pitch in and help me do my job so well that we'll all benefit.

The basic idea of the portfolios is *co-operation*: you help me with my print, and I'll do what I can to help you with yours. If that spirit of cooperation is ex-

tended as I have suggested here, *The Folio* should become one of the most interesting and helpful portions of PSA JOURNAL.

Whatever you have to say, say it!

SEWELL PEASLEE WRIGHT

PSA Portrait Portfolio No. 5

2-6-48	William A. Peak, Galesburg, Ill.
2-14-48	Allen David Brothers, St. Louis, Mo.
2-23-48	Howard R. Hoar, Iron River, Mich.
3-2-48	Edward S. Sharley, Spooner, Wisc.
3-10-48	Helen Albertson, Sioux City, Iowa
3-18-48	Don R. Pay, Billings, Montana
3-26-48	Carl B. Lewis, Grand Coulee, Wash.
4-3-48	Aubrey E. Perry, Bend, Oregon
4-12-48	Charles Watson, Trall, Oregon
4-20-48	Paul A. Rogers, Sacramento, Cal.
4-28-48	Joan Hickethier, Vallejo, Cal.
5-6-48	Theodore R. Castle, Santa Barbara, Cal.
5-14-48	Roberts B. Stribling, Lubbock, Texas
5-22-48	Charles S. Marshall, Goose Creek, Texas
5-31-48	Mrs. C. B. Cochran, Oklahoma City, Okla.

PSA Pictorial Portfolio No. 45

1-31-48	Sarah Martin, Rockwood, Mich.
2-9-48	Mrs. Eugenie N. Lampert, Buffalo, N. Y.
2-17-48	S. Evan Thoren, Worcester, Mass.
2-25-48	William F. Blakeney, New York, N. Y.
3-4-48	Donald Koplowitz, Newark, N. J.
3-12-48	Norman S. Bean, Philadelphia, Pa.
3-20-48	Robert J. Thoma, Pittsburgh, Pa.
3-29-48	Edwin J. Howard, Oxford, Ohio.
4-6-48	Luther Finnestad, Pontiac, Ill.
4-14-48	Harper Lyon, Topeka, Kansas
4-22-48	Dr. John S. Anderson, Grand Island, Neb.
4-30-48	Joseph Valasek, Minneapolis, Minn.
5-8-48	Miss Florence M. McGer, Houghton, Mich.
5-17-48	George F. Breitbach, Milwaukee, Wisc.
5-25-48	Earl L. Fiske, Chicago, Ill.

Pictorial Division Go-Getters

Next month is the PSA Directory Issue in which space is at a premium, and the records of the *Go-Getters* will not be published. This will make a much bigger list in the June issue, and we hope to see some of the potential champions, who hadn't started as this issue went to press, represented. Once they start going you will see the smoke!

Every photographer should join the Pictorial Division. Read the news of the PSA International Portfolios above, and see the tremendous amount of international good-will that is being generated through this means. Even if you do not wish to take an active part you can do a lot of good yourself by supporting the work through your membership in the Division. You support a lot of worthy causes, and this is one of them!

You will see, too, that the Photo Portfolio Activity is doing a tremendous amount of good in this country, and every member of the Pictorial Division is doing his bit to help others, whether he actually joins a portfolio or not.

You PSA members who do not belong to the Pictorial Division: send a dollar to Headquarters today, and ask to be made a member.

Go-Getters to February 10, 1948

State	Go-Getters	Points
Alabama	Watson L. M. Alexander	3
California	Vernon Broadbent	3
	M. M. Deadwick	3
	S. P. Weston	3
Colorado	Earl Cochran	3

Connecticut	L. Edwardson	3
Delaware	George E. Smith	3
Illinois	Edward H. Lehman	9
	H. J. Ensenberger	3
	Merlin C. Harman	3
	Theodore R. Ingram	3
	H. J. Johnson	3
	L. T. Reed	3
	J. Philip Wahlman	3
	F. G. Gardiner	3
Indiana	Frank H. Richterkessing	3
Kentucky	J. R. King	3
Maryland	Tilghman McCabe	3
	W. L. Oppenheimer	3
	Robert W. Cahill	3
Michigan	Frank Meister	3
Missouri	Mrs. T. O. Seiberling	3
Nebraska	Dr. John Anderson	3
New Mexico	Harry Hall	3
New York	Fred Quellmalz, Jr.	12
	Adolph Fassbender	9
	Harold A. Baker, Jr.	3
	J. W. Kaufman	3
	Helene Sanders	3
North Dakota	R. J. Blesner	3
	H. Bogenreif	3
Ohio	George R. Hoxie	3
	Wallace J. Stevens	3
	F. Eliot Westlake	3
Pennsylvania	Oliver Grosz	3
	John W. Kaufman	3
	George Kepa	3
Tennessee	Herbert Jackson	3
Texas	Donald J. Hagen	3
Vermont	John W. Doscher	3
Washington	George L. Kinkade	3
Wisconsin	E. F. Daly	3
	James P. Scott, Jr.	3
	G. K. Willecke	3
Canada	Blossom Caron	9
	F. H. Hopkins, Jr.	3

Not Eligible for the Bronze Medals

Gordon C. Abbott	3	Charlotte Kessler	3
J. Elwood Armstrong	3	Harry A. Langer	6
Raymond Caron	3	W. Doyel LeSage	3
E. R. Christful	3	P. H. Oelman	12
W. Howard Fredrick	3	Francis S. Robson	3
Don E. Haasch	3	Doris M. Weber	3
Burton D. Holley	3	Ychudi	55
E. T. Howell	3	General Publicity	154
Donald Jameson	3		

PSA Star Exhibitors

New One Star Exhibitors

Glenn E. Dahlby	Willard I. Hulst
Louis J. Dreuil	Leo S. Lerch
Eugene E. Granquist	Roy E. Lindahl
Robert E. Graul	Milton W. Mix

Advanced from One Star to Two Star:

W. Howard Fredrick	Doris Martha Weber
Ralph L. Mahon	

Advanced to Three Star:

John H. Vondell

Advanced to Four Star:

Alfred Watson

Pictorial Committee News

New Members:

Alfred A. DeLardi	Representative at Large
FPSA	
Forrest L. Evans	Representative to New Hampshire.
Don E. Haasch	Representative to Idaho.
Edward T. Howell	Representative to Delaware.
APSA	
H. A. Larsen	Gen. Secy. A-A Portfolios in N. Z.
K. Lindenberg	Representative to Sweden.
Kenneth R. Phinney	Representative to Rhode Island.
Edward C. Walsh	Gen. Secy. C-A Portfolios in Canada.
Rennie I. Weber	Gen. Secy. C-A Portfolios in U.S.A.
Edwin B. Whitcomb	Representative to Akron, Ill.
Sewell Peaslee Wright	Associate Editor <i>The Folio</i> .

Leicester Salon

The Members of the Leicester and Leicestershire Photographic Society gratefully acknowledge the support received from their many friends at home and overseas over a long period of years and wish to inform all exhibitors that the Leicester International Salon will not be held during 1948.

With the ready co-operation of the City Art Gallery Committee, accommodation has been offered to the Royal Photographic Society for the housing of the whole of its Annual Exhibition upon completion of its periods of showing in London. They

therefore have pleasure in announcing that the whole of the "Royal" Exhibition will be displayed in the Leicester City Art Gallery during the month of November 1948. In order that sufficient time may be allocated for this purpose the L. & L.P.S. have decided to forego their own International Salon this year and trust that the break in continuity will not be prejudicial to a continuance of ready support in the future. They hope that this intimation will prove a satisfactory response to the many inquiries already received.

ANTHONY PEACOCK, *Hon. Exhibition Sec.*



Middle Atlantic

BY WILLIAM BLAKENEY

230 E. 51 St., New York 22, N. Y.

IT TAKES those Manhattan CC characters to throw an annual dinner and do it right. Their party exploded as the closing of their club's year, with a show of magic tricks by two of the members, presentation of cups and medals, and a session of "Twenty Photographic Questions" with Stanley Katcher, APSA, as emcee and argument-squelcher.

The three-victim team which was judged the undisputed winnah and champen of the contest were Jacob Deschin, of the PSA JOURNAL's *What's New*, Mabel Sacheri, editor of the photographic column of the Scripps-Howard Newspapers, and Jack Ginsberg, the color expert. The animal-vegetable-or-mineral items were all supposed to pertain to photography. Mabel's team was the winner by naming her cats. My team lost out when we couldn't identify the bellows of a camera as animal matter.

Dave Finger and Pat Loscalzio with their "Argle bargee hoochee koochee," made with the magic tricks, such as pouring milk into folded newspaper and then making it vanish and reappear in a glass.

Radio Station WABD's television studio had the whole Rockefeller Center CC as guests at a recent photographic program, "Photographic Horizons," the guest speaker being Miss Edith Bjorkman of the Miniature CC.

WABD is doing very well with Joe Costa's program, directed by Bob Loewi. Joe is president of the Press Photographers Assoc. and answers questions in the first part of the show. They have started a camera club called Television CC, with over 300 members which they tell you about, photo contests and everything.

The members of the Utica CC, Utica, N. Y., enjoyed Photography on Parade. Their programs are tops, with a studio night with gorgeous gals from the "Hartness of Hollywood Studio." Dr. Miller

also gave his very well-prepared talk on 35mm picture-making. They really wound up the year with a bang when Nick Haz, FPSA, gave an interesting lecture and personally autographed his famous book on photography. Their February speaker was Mrs. Barbara Green, APSA, a writer for *The Camera* magazine, and one of the country's top women photographers. The club sends out four prints to each of the PSA Continental Print Contests, B Group. Any PSA members around Utica who would like to visit the club may contact their PSA Club Representative, Edna V. Tucker, at 469 Coventry Ave., Utica, N. Y. To know what is going on in your PSA, visit them at Munson-Williams Proctor Institute. This month they will exhibit in the Main Galleries as part of the Architectural Exhibit, showing interesting and unusual architectural prints.

Vailsburg CC was host for the Third Annual Interclub Show, with ten clubs around Newark, N. J., participating in the salon. The jury of selection was composed of Victor Scales, Hon. PSA; Jacob Deschin, of the New York Times; and Mr. R. P. Piperoux. They had a very nice catalog of the show, which was supported by the local photographic dealers.

A forum of CCs of Newark and the surrounding area is now in the making. This is to be formed in conjunction with the Metropolitan CCC and is primarily concerned with the idea of promoting the co-operation between clubs for better photographic activities in their local area.

Ridgewood CC had three of its members win outside photographic honors. Ev. Clark won first prize in the general class at the N. Y. Hobby Show; Leonard Ochtmann received his certificate from PSA as a one-star exhibitor; and Dunc Butler had three pictures hung in the Noveno Salon in Uruguay.

Thomas J. Fisher, of the Staten Island CC, is the editor of their new monthly publication "News and Views." Their first issue was a honey of a club paper.

Mrs. Dorothy Rae Fasbender, formerly of the WAC, presented some color slides,

taken while stationed overseas, at the Westfield CC recently.

Raritan CC had a very interesting demonstration on printing with platinum papers given by Dr. Schumpelt, of Newark, N. J.

Tripod CC had Victor Kiffe, founder, and their first president, as a speaker recently. As Mr. Kiffe includes painting as one of his hobbies, he explained how photography assists him in his other pastime.

Through the kindness of John S. Rowan, Hon. PSA, FPSA, of *The Camera* magazine, and the efforts of Edward C. Wilson, president of PPA, the April issue of *Camera* showed a number of prints from Northern Ireland. They are from their interclub exchange.

The Metropolitan CCC will hold their spring field trip to Southern New Jersey this month. Hillcrest CC of Phillipsburg, N. J., will be host to the Council, and Herman De Wetter, FPSA, will be the guest instructor on the trip. Plans are now being made to have the activities of amateur photographers on an outing covered by one of the big picture weeklies as a party story.

Rockefeller Center CC held a monthly print contest in January called "Life Magazine Cover Contest," with the editors of *Life* doing the judging. Some of the prints judged were rated higher than the standards required by *Life* for its own covers. In February there was a "Parents Magazine Contest," with the winning prints on display in the *Parents Magazine* gallery.

psa

BY WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

WISCONSIN PSA ranks were strengthened recently when Ray Meiss, Representative for Wisconsin to the Pictorial Div., gave a short talk to the U. of Wisc. Extension Division CC of Milwaukee. Ray not only signed up the CC but also several of their members. The officers of this newly affiliated CC are: Walter Jaeschke, President; George D. Becker, Vice President; Edna Goeden, Secretary; and Dr. T. A. Rouse, Treasurer.

Eau Claire, Wisconsin, PSAers recently welcomed to their ranks the nationally known photographer and illustrator, Thomas Peters Lake, formerly of Alexandria, Va.

The *Valley Photographer*, published by the Oshkosh, Wisc., CC, each month publishes the names of their members who have joined PSA. Who says Wisconsin isn't PSA minded?

Any camera group looking for a leading attraction might engage Harry K. Shigeta, FPSA, and Stephen Deutch for the same program. The CACCA did and on an evening that the thermometer dipped below zero over 500 packed into the hall. The last lecture on the CACCA's schedule will be on color with Frin Vander discussing

"Right and Wrong" and Rus Arnold "Flash in Color Shooting."

It is reported that the Biological Society's Traveling Exhibit, which was hung in the Chicago CC, attracted considerable interest.

Anne Pilger Dewey, APSA, by invitation, had a one "man" print show on exhibition at the Mass. Institute of Technology during the month of February.

The Chicago PSA Chapter sponsored the Photographic Festival in conjunction with the World Hobby Exposition. Cash prizes of \$100, \$50, \$25 and five honorable mentions of \$10 each were offered. D. Ward Pease, APSA, Harry K. Shigeta, FPSA, and Dr. Max Thorek, Hon. PSA, served as the jury of selection.

The Capitol City CC of Springfield, Ill., has finally sold its idea on written criticisms on their monthly print competition to Pease, Dewey and George D. Greene, APSA. Each will write their criticisms on the prints for three successive months.

The Lincoln (Nebr.) CC has elected H. B. Muffly, President; Floyd R. Schroeder, Vice President; and E. W. Re'n, Secretary-Treasurer. They will serve throughout 1948.

The Omaha CC begins its 23rd year with the following new officers: Robert P. Moore, President; Robert S. McClung, Vice President; Joseph J. Unger, Secretary-Treasurer and the following Board of Directors: A. L. Bliven, John R. Kippey, Virginia Spearman, C. W. Teal and E. J. Weyrich. Four meetings are held each month, the 1st and 3rd Tuesdays and the 2nd and 4th Wednesdays. Visiting PSAers are extended a cordial invitation.

Townsend Godsey, of Columbia, Mo., was the guest speaker at the Kansas City CC's Annual Dinner on February 6th.

The Detroit Photographic Salon Society announces that their new officers for the ensuing 12 months are: J. Elwood Armstrong, APSA, President; Jack Miller, Vice President; William B. Kemp, Secretary; and Cecil W. Ryan, Treasurer.

The 8th St. Louis International was judged February 21 and 22. The jury for the transparencies consisted of: Kenneth Hudson, Dean of Washington University School of Fine Arts; Don Loving, FPSA, and Harry K. Shigeta, FPSA. The prints were judged by Frank Fenner, Jr., APSA, Robert L. McFerran, APSA, and Wood "Pops" Whitesell. The transparencies were projected on the evenings of March 1, 8 and 15 in Vandervoorts' Auditorium and the prints were hung March 1-21 in Vandervoorts' Gallery. The judging attracted a large number of visitors from many different states.

To P. H. Oelman, FPSA, of Cincinnati, goes the honor of being selected by the PSA National Lecture Program Committee to deliver the inaugural series of lectures. At the time of writing this column neither the itinerary nor the schedule for Oelman's lectures were completed. However, the tentative plans call for him to deliver his lecture in a dozen or more cities in the Midwest and on the Pacific Coast.

psa

By JACK CANNON

3961 Sacramento St., San Francisco, Calif.

EVERY NOW and again a fellow member of this club or that will complain about field trips being too great in area covered, or meeting places too far from the cozy home and hearth. Those brethren had better not team up with Urban M. Allen and his CC Council of Hawaii. They think little of trekking in from all of the territories' several islands to attend the mid-term meeting on Maui, the Valley Isle. Mr. A. reports a fine turnout in his newsy column, "Candid Camera," which now appears twice weekly in the Honolulu *Star-Bulletin*. And if you plan a quick hop over to T. H. in April, the Maui Kiwanis is having a territory-wide photo exhibit in connection with its Spring Hobby Show.

San Jose's Camaraderie Club is getting into the "California Gold Discovery Centennial Celebration" spirit by having a series of treasure hunts of its own. Most of the participants admit qualifying only to be able to later qualify at Rosa Gercow's Hot Biscuit & Roll Feed after the judging. Worth much more'n a real nugget.

Cal. CC's First Lady, Viva McDonald, has turned the tables on the old "Darkroom Widow" gag. Mr. McD. was a darkroom widower. But Xmas presents made it even. Viva now plays second fiddle to a joiner, drill press and lathe. The shop and darkroom have the younger McD's in a huff—the folks tossed out the pool table and took over the space.

San Fran's latest threat of lowering the boom on it's favorite cable car line had all the boys out for a last-minute record-shot shooting spree. Claxton Seares and Art Thompson of the Mainliner Railroad CC were up in the front row blazing away at the grips and pulleys while Photo Society's Mr. & Mrs. Louie Spuller brought up the rear. Rail fan clubs from the whole Bay Area turned out.

Serra CC of Sacramento, Cal. rates a nod for its Special Anniversary and Directory Issue of the popular 'Gammagram.' Editor DeWitt Bishop and helpers have whipped together a useful as well as entertaining and informative book. Two illustrations, membership groups taken 11½ years apart, are quite a study in themselves. The Grant Duggins' smile provides the highlights in both pix very adequately.

Central Calif. thanks So. Calif. for Clyde Childress. Mr. C., formerly of the famed Art Center School Faculty, is now a resident of the Bay Area and has already made his mark as a color judge—the popularity being due to a confident manner of delivery backed up by solid knowledge and a fresh viewpoint.

Charlie Rublacava, ex S. F. boy (and among the first photo-Marines in Japan) is on a short fiesta-siesta from his job with American Photo Supply, Mexico City. Besides busting with pride while showing

pix of E. K.'s new 'requisima palacio (slick joint) in Mex. City, Ruby brings news of Cinematographer Ralph E. Gray's latest dream child. R. E. G. (APSA), we understand, has done all he can reshooting Mexico for the North Americans, and will now cine-photo North A. for the Mexicans via the super-glorious trailer route. The trek is to start shortly. Charlie also comes with a "Hello" for everyone from Gordon Abbott and Victor De Palma.

Dr. Robert Price, of S. F. Photochrome Club, has a problem. The "B" Group (not-so-advanced-or-good-group) has again won the Grand Award in the Monthly Comp. . . . Karl Baumgaertel of the same CC starts another round of good works by collecting typical S. F. Color Slides for the Letterman General Hospital Boys. These kids are here—but will never get around to see the place. If you have a few spare S. F. Pix, send them to Karl, 45 Polk St., S. F., Cal. Thanks.

We hate to rub it in—but while the Eastern cousins were chill-quaking from an overdose of the White Christmas Dept., So. Californians Fred Archer, Frank Wilbar, Boris Bobro, Hugh Harries, Glen Beer and reporter Dick Farrell were acquiring an ochre epidermis in Death Valley. Poor guys. Some people inherit a mill on bucks and others live in California . . . Geo. and Marge Putnam were hosts to a crowd of thirty-odd that stayed at historic 'Stovepipe Wells.'

Woodland Camera Forum is another organization playing strict attention to the "Gold Centennial" possibilities. Their Historical Section has scheduled two excellent meetings featuring speakers, each highly qualified in his field. "How to Date a Building" by Mrs. Geo. Belue, author of many technical treatises on the history of architecture; and "Historical Photography in California" by Carroll Hall, Curator of Sutter's Fort and member of the Cal. Hist'l Society. Woodland, for the benefit of out-of-staters, is a busy town not so far from the spot that started the whole shbang. James Marshall picked up a nugget there 100 years ago and the gang is still coming.

Northwest News

One often wonders where character photographers drum up those philosophical cowboys, fierce pirates, pious monks, etc., who tastefully embellish salon walls. It remained for Frank "Slim" Lynch, reformed press-photog, now doing a column, "Seattle Scene" in the Seattle *Post-Intelligencer*, to spill the beans. He recently ran into Charley Edwards, who has been posing up and down Seattle for members of the Society, and others. It seems that Charley has been the hero in any number of masterpieces, and has posed as cowboy, farmer, Arab, pirate, troubador and sailor. Handiwork of Que Chin, Sam Chow, Hale Van Scow and Stan Ralkowski is detected in the plot. Incidentally, Edwards was working in the New York Bakery when "discovered."

Harold Christenson, of Mt. Vernon, Wash., is one of the up-and-coming portrayers of the fine things in his Evergreen

State. Harold ran off with all three prizes in the Skagit CC's annual show and then a few weeks later made a repeat performance at the Foto Alpine annual embrolio.

Speaking of the Alpinists, the Goats recently named these officers for the year: George Kinkade, chairman; John Marde-sich, vice-chairman; Jon Rasmussen, secretary-treasurer. Board members: John Karner, John Lincoln, Fred Bannister, Jr., and Ray Brandes.

"The New Look" is premised for the Bremerton, Wash. CC. following the election of Mrs. Gertrude Sewell as president.

The Spokane Club recently went on the air with a recorded meeting. Station KXLY featured the program, which included interviews with makers of prize-winning prints, highlights of their "Color Clique," and a few words by CC President Howard.

F. S. Steve Osterhout, Washington Council *Bulletin* business manager, ran completely out of control a month or so ago when he went on a camera swapping spree. It is said that Steve ran through eight cameras in one week, ending up with a Super Ikonta B.



BY NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn

THE WINTER Competition in the Inter Club Print Contest of the New England Council of CCs was judged at a regular meeting of the Springfield Photo Society in February. S. A. Ralph, APSA, J. H. Vondell, APSA, Arthur Scott, Douglas Wanser and Lou Hinckley made up the panel of club members which judged and scored the prints. Nine clubs sent in four prints apiece for this competition and two of them, the Bennington (Vt) CC and the Photo Club of North Adams (Mass.), tied for first place with 74 points each. The Norton CC, of Worcester, and the Burlington (Vt) CC were second and third respectively. Bennington's tie for first gives it a lead for the season with a total of 144 points, with North Adams and Norton trailing at 133 and 131. Highest scoring print in the Winter Competition was "Homeward Bound" by C. W. Bishop of North Adams, with 24 points out of a possible 25.

The Burlington CC continues to be a helpful leader among the Vermont camera clubs, by sponsoring and managing the All-Vermont CC Exhibit, this year the Seventh Annual. The five clubs participating are the Bennington, the Brattleboro, the Burlington, the Granite Center of Barre, and the Skitchawaug of Springfield. Each club contributes a panel of 18 prints of its own selection. The exhibit was shown during February at the Robert Hull Fleming Museum of the University of Vermont in Burlington, and after that will make the rounds of the participating clubs. It's such a sound idea

that we wonder why more sectional groups don't arrange the same sort of thing.

The Hartford County CC got the real why and wherefore of color at its January meeting when Lloyd E. Varden, FPSA, came up from New York and spoke on the subject. Lloyd Varden's comprehensive technical knowledge is well known to readers of PSA JOURNAL, and in this talk, which he illustrated with slides and diagrams, he presented so many interesting and uncommon facts about the subject, that the boys kept up the questions till the janitor was ready to call out the riot squad to empty the meeting room.

Leonard Craske, of Gloucester, noted sculptor and expert color photographer, was critic for the regular monthly print competition at the Boston CC, while D. H. Gherin was lecturer and critic for the monthly portrait night. The annual color slide competition was held late in February, and as an innovation this year, the five judges who scored the slides were asked to comment on each one—"so we will see the judges' reasons for voting as they do -- we hope!" as the announcement expresses it.

At the annual meeting of the Boston CC in January, the club voted a new division within itself, a motion picture division, and at that time admitted 24 new members whose chief interest in photography is amateur movies. Harold Teale is chairman of this new group and meetings are planned for once a month.

Salons may come and salons may go but obviously there'll always be a Portland Salon "way down East" in Portland, Me. We wonder if it isn't the oldest salon in the country, because the one coming up this year is the forty-ninth! Even Pittsburgh can only boast of thirty-five. The Portland Salon is sponsored by the Portland CC, which is the photographic section of the Portland Society of Art. It will be exhibited in the Sweat Memorial Art Museum from April 25 to May 16. Nelson Abbott and George Harrington are two PSAers included in the local jury of six which will make the selections for hanging.



BY BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P. Q., Can

As SPRING approaches, last New Year's resolutions and good wishes seem very far off, but the opening remarks of the Victoria *Close-Up* still are vivid. The editor says: "If we were 1948, we would ensure that Blossom Caron got all photographers in Canada to join the PSA." Thanks for the good wishes and how about joining yourself, Mr. Dixon? We welcome New Westminster, the most recent club to enter the fold.

When we tell you that well over 200 attended the first meeting of the Color

Photographic Association of Canada at Toronto and others were actually turned away, you will have some idea of the enthusiasm. They have a most impressive directorate which includes PSAers Mary Owens and Sam Vogan, an ambitious programme and an interesting bulletin. Already they have an affiliation in Halifax and after Andy McDougall has completed his trip from Newfoundland to Victoria, there will surely be many more.

It is gratifying to learn that Rochester called upon Sam Vogan to serve on the color jury of their show. And while on the subject of color we report that Sarnia has had a "Round the World in Kodachrome" when slides were shown from such widely separated places as Bahrain, Cairo, Fiji and the Yukon. Their members certainly get around! Good luck, Sarnia, with your new bulletin.

Thanks to William Lingard, the Ottawa CC will hold its meetings in his studio where his facilities will be available to the members. They are holding a competition for pictures portraying book titles. We wonder if Edythe Jackson will photograph a clock to indicate her "minute book."

We are glad the Hamilton CC had the opportunity of hearing Jock Underell and seeing his prints. While there he judged a club competition in which PSAers Art Ryan and Harry Waddle took two out of three prizes. Jock, a topflight English pictorialist, is now well established in Canada. He joined the Montreal CC and PSA, and is now connected with Associated Screen News.

The Photo Club de Quebec had a surprise visit from their friend Louis R. Tremblay, of Detroit, and hurriedly called a special meeting. A gala evening of European Kodachromes terminated in a few words of thanks from the Consul General of France in Quebec. On another occasion their speaker was Kitty Homerton, whose maiden speech was hailed as a great success. Photography of children is her specialty.

The P.C. of Quebec continues its policy of helping neighbouring clubs. Les Disciples de l'Art at Victoriaville were the appreciative recipients of a photographic show sent from the Ancient City.

From way up north in Montmagny, Pierre Michon tells of the small but enthusiastic group that has been formed there.

Going further north, Jim Campbell, APSA, plus we two Carons, APSA, have been invited to send a three-man show up to the Arvida Recreational Club, where a large CC flourishes, while a fourth recent "associate", Dick Bird, APSA, has been invited by the Regina CC to present his "Camera Trails."

When the May JOURNAL arrives you will feel most gratified at the increase in the Canadian membership. New names appear on the list from Ted Hill-Tout, in Victoria, to W. R. Isnor, in Halifax, with F. W. Barnes, of the R.C.M.P. in Regina, and Rex Frost of radio fame in Toronto, just to mention some of the scores of newcomers.

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

NEW DEVELOPMENTS

KODAK Dektol Developer, that favorite paper developer, is now available in a one-quart size. "One quart" means that amount of stock solution, which is normally diluted one-to-two for use—making three quarts of working solution. It's a handy quantity for the amateur user who prefers to mix his developer stock in relatively small amounts, thus avoiding long storage and the risk of deterioration. As for deterioration before mixing, that's absolutely ruled out by the new airtight rip-strip can; each unopened quart package on your darkroom shelf stays as fresh and potent as on the day it was packed.

Kodak Dektol Developer, as you're probably already aware, is the improved, longer-lasting successor to Kodak D-72 Developer. For the popular contact papers, and rapid enlarging papers such as Kodabromide Paper, it's unequalled. You can get it in larger sizes, too, in case you need larger quantities than the new one-quart package provides.

New Enlarging Timer—Automatic timing is desirable in most printing and enlarging work, especially if you're seeking exact results and the highest possible quality. That's why, to the discriminating technician, the new Kodak Electric Time Control will be welcome news.

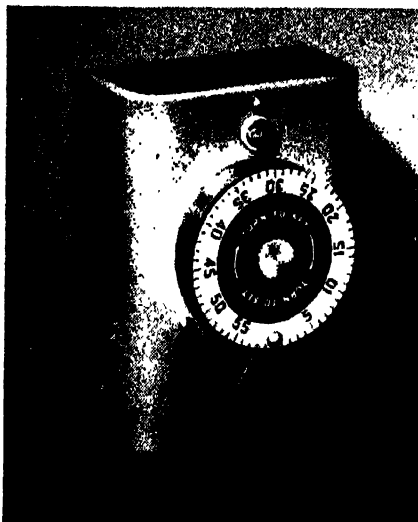
This compact new timer plugs into the electric circuit of your enlarger or contact printer, and provides you a precise timing range of 1 to 57 seconds. For "repeat" operations, the time cycle can be duplicated as many times as you wish.

Suppose you're working on a salon print. Exposure is critical, and you want to devote

your attention to dodging instead of counting "thousand-one, thousand-two" or taking a census of chimpanzees. You simply time your test exposure with the Kodak Electric Time Control, then reset it and start the print exposure. The device will cut off the light automatically at the correct time.

Or, suppose you're exposing a set of separation negatives from a transparency, or a set of matrices for a color print. Timing must be exact—and use of the Kodak Electric Time Control eliminates human error or "guess-timating."

In running off a long series of prints—greeting cards, for example—the automatic control stands you in good stead—insuring



that each exposure time will match all the others.

Repeat timing with the Kodak Electric Time Control requires only an original setting and a turn of the dial for each printing exposure; nonrepeat timing requires only that you set the dial and then move the switch. Continuous light for focusing is provided by locking the switch in the position marked "focus."

A keyhole slot on the back of the unit allows you to hang it on the wall, in convenient position for setting; and the entire unit measures only 3¼ inches wide, 2½ inches deep, and 4½ inches high. It may be used on any 110-volt, 60-cycle, alternating current, and permits a load up to 7 amperes—which means that it can be used even to control an enlarger fitted with a No. 2 Photoflood lamp, drawing 4.4 amperes. Examine the Kodak Electric Time Control at your Kodak dealer's.

Enlarging Dataguide—Two valuable aids to photographic enlarging are provided in a handy new guide, the Kodak Enlarging Dataguide. This device has a dial for calculating correct exposure, not only when changing the enlarging magnification, but also when changing the lens opening, or switching from one brand of Kodak photographic paper to another. In addition, it has a swatch chart of the principal brands of Kodak photographic papers, showing their surfaces, contrasts, stock weight and tint, and image tone. It requires making a test print at only one magnification, on any of the papers covered.

The Kodak Enlarging Dataguide is 5¼ x 8½ inches in size, and may be hung on the darkroom wall or inserted in the Kodak Photographic Notebook. The price is 50 cents.

New Publication—If you're interested in taking aerial pictures with amateur cameras, you'll probably want the new illustrated 16-page Kodak booklet, "Pictures From The Air With Your Camera." It reviews pictorial possibilities, explains special problems, and presents techniques of using the types of cameras most amateurs use. It is punched for insertion in the Kodak Photographic Notebook, and is available at 25 cents from your Kodak dealer.

"K" IS A TRADE-MARK

CHECK-UP TIME

This is a good season of the year for a check of two things—the condition of your darkroom

equipment and supplies, and the condition of your camera and accessory equipment. Here are some notes which may help you make a systematic inventory, and locate any defi-

make sure you have a reserve supply at all times, ready for mixing and use.

Several Kodak Universal M-Q Developer packets, an extra bottle of Kodak Microdol Developer for use when you need fresh, full-strength developer for a roll of miniature film that's had minimum exposure, a can of old-reliable Kodak D-76 Developer to use when you know a roll of miniature film has been underexposed, a spare supply of Kodak Dektol Developer for prints . . . this is your "strategic reserve." If you make prints on the warmtone papers, add a reserve of Kodak Selectol Developer, which is compounded especially for Kodak Opal, Platino, Athena, and Illustrators' Azo Papers.

Self-Protection—How many shirts and trousers have been spoiled for you by processing stains? The new Kodak Darkroom Apron protects you from these—it even has a drip cuff to catch any drops of solution that run down the front of the apron—and it's an item that should be in every active darkroom. Made entirely of sheet plastic, it provides a handy towel loop, and a spillproof pocket for pencils,

DARKROOM INVENTORY

Handling Solutions—Neatness is important in pouring solutions, especially when you're dealing with hypo or some of the more precious chemicals used in full-color processing. Hypo allowed to spill on the floor or bench, and then dry, will break up and float all over the darkroom—threatening any piece of sensitized material on which it settles. If you haven't one already, now is the time to invest in one of the two-part Kodak Combination Funnels—and "invest" is exactly the right word, because this funnel will give you, in convenience and safety, far more than its moderate cost.

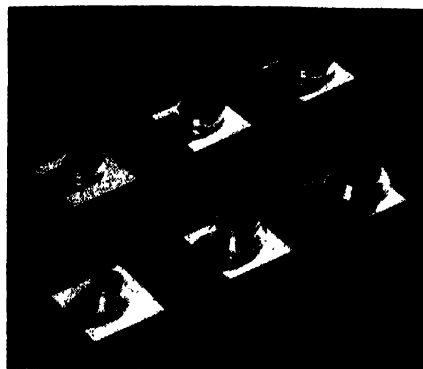
The top part is perfect for pouring solutions into widemouthed jars; the bottom part is ideal

when you're putting a small quantity of solution into a smallmouthed bottle; and when you're pouring or filtering a large quantity of solution into a smallmouthed bottle, the two parts fit together to make a handy combination. Hide it from your wife during canning season, or she'll be filling fruit jars with it; if she insists on using it, caution her that, while it will stand considerable heat, it isn't designed for boiling temperatures.

Chemical Supplies—Most amateur darkroom work starts in the evening, after your usual source of supply for prepared chemicals is closed for the day. Therefore, it's advisable to maintain a regular check on these items, and

thermometer, and cigarettes. Gives you a smart, professional appearance, too—in case you're trying to impress your wife and friends with the idea that you're a top-flight laboratory technician as well as Rembrandt's heir. The price is extremely low, considering the quality of material and design.

Print-Making—Your enlarger and contact printer are probably all right, but certain aids and accessories should be considered. Perhaps it's time to refit the enlarger with a Lumenized lens, to insure cleaner, crisper prints. You'll find Kodak Enlarging Ektanon Lenses—and



the even more highly color-corrected Kodak Enlarging Ektar Lenses—in a considerable range of focal lengths, and all these lenses are Lumenized. Automatic exposure control with the Kodak Electric Time Control (see opposite page) is also a desirable addition to your darkroom, if you're interested in precise performance and quality of results.

And, of course, the new Kodak Enlarging Dataguide, already described in detail.

Paper Reserve—Quite as important as an adequate reserve of chemicals is a sufficient supply of photographic paper. The quantity and types depend on how much enlarging you do, and what kind. For contact printing, a supply of Kodak Velox Paper or Kodak Azo Paper should be on hand, in two or three contrasts. For enlarging, concentrate the bulk of your supply in two or three contrasts of a favorite type and surface—such as E1, E2, and E3 in Kodabromide Paper, or G2 and G3 in Kodak Platino Paper. Then, for the occasional print which requires warmer tones and a special surface, keep a smaller supply of Kodak Opal Paper on hand—say in the Suede, Tweed, and Tapestry surfaces.

By planning your stock of printing paper with care—keeping it adapted to your needs—you can always have fresh paper on hand, in adequate quantities and types, yet with a minimum investment.

PICTURE-TAKING ACCESSORIES

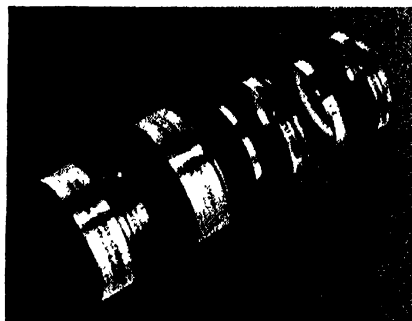
Little Aids—Some of the smallest photographic tools are, under proper circumstances, the most indispensable. Here are three that are often overlooked:

Cable Releases. By forestalling camera motion, they save many a picture. The new Kodak Metal Cable Releases are rugged, smooth-working, reliable.

The Kodak Service Range Finder. Better than guessing distance, it improves your percentage of sharply focused pictures. Takes little space in a camera kit—and soon repays its modest cost.

The Tilt-A-Pod. Flexible ball-and-socket support for lightweight cameras. Used atop a tripod, it permits adjustment to any angle in a wide range. It's compact, and inexpensive.

Lens Attachments—One beautiful feature of the Kodak Combination Lens Attachments is that they all fit into a logical system, each working with the others to eliminate duplication of items. For example, one Lens Hood and one Adapter Ring will serve for any number of Wratten Filters and Kodak Portra Lenses or Kodak Telek Lenses—thus eliminating the need of a separate mounting for each filter or supplementary lens. Another beautiful feature is that only a couple of basic units are needed to start a kit—others being added as the need arises. If you have not yet adopted this convenient, standard system of lens attachments, now is a good season to begin. And if, like so many serious amateurs, you already have the basic units—now is an excellent time to survey your possible needs for the coming season. You may need additional contrast or correction filters for black-and-white work, one or more of the filters used with Kodachrome Film or Kodak Ektachrome Film, pos-



sibly a Kodak Pola-Screen, or a couple of Kodak Portra Lenses for close-up work. All these, and others, are available in all the popular Kodak Combination Lens Attachments sizes.

Solid Support—Most shots are taken with the camera hand-held; but some require a firmly supported camera. Every serious amateur should, sooner or later, provide himself with a reliable tripod; and Kodak offers two that are well suited to amateur needs. One is the rugged, rock-steady Cine-Kodak Tripod, adapted both to amateur motion-picture cameras and to still cameras. Even lighter in weight, and very compact, is the new Kodak Eye-Level Tripod, which extends to 60 inches, yet folds down to 22½ inches for carrying, and weighs only two pounds.

Sturdily constructed of aluminum tubing, with a smart, durable aluminite finish, the Kodak Eye-Level Tripod is a joy to own and use. To go with it, there's a Kodak Turn-Tilt Head—a panoram head with both lateral and

vertical movements, ideally suited either for alignment of a still camera, or for use with any amateur movie cameras except the heavier semiprofessional models. For those, the sturdier Cine-Kodak Tripod, with its own built-in panoram head, is preferable.

PROJECTION AIDS

Kodaslide Projectors—Three outstanding projectors for 2 x 2-inch slides, black-and-white or full color, are now available from your Kodak dealer.

For most home use, the Kodalaslide Projector, Model 1A, is well suited. It is the lowest priced of the three, and delivers a quality of performance far beyond its price—more light on the screen than some other projectors selling for two or three times as much! The secret, of course, is a skillfully designed and completely Lumenized optical system, including a corrected projection lens of high aperture, which obtains full advantage from the projector's 150-watt lamp.

Also for home use, and similar in power to the Model 1A, the Kodalaslide Projector, Model 2A, offers certain additional features—choice of two high-aperture lenses of different focal lengths, lamphouse of cast aluminum, a front which can be rotated to align pictures accurately on the screen, and a built-in elevation adjustment. Lenses, and the other elements of the optical system, are fully Lumenized. Both the 1A and 2A Kodalaslide Projectors will accept the Kodalaslide Changer, a device that "de-thumbs" projection operations.

Third and most powerful of the group is the 1000-watt Kodalaslide Projector, Master Model—a projector of almost incredible efficiency. Despite its compact design (it stands only about 11 inches high), the Master Model can be used for screen projection in the largest theaters, as well as in smaller lecture halls, classrooms, and at home. From little 1 x 1¼-inch transparencies, it easily produces brilliant screen pictures as large as 13 x 20 feet. There's a choice of five superb Kodak Projection Ektar and Kodak Projection Ektanon Lenses, in focal lengths from 5 to 11 inches, and apertures up to f/2.3. Not everyone needs a projector of this power; but it is the obvious selection for those who want the best. If you have the chance, see one of your own favorite transparencies projected by the Master Model. It's quite an experience.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Prices subject to change without notice

News & Notes

Regional Convention

Program of the PSA Regional Convention, held at Rochester, N. Y., March 5-7, ranged the gamut of interesting photographic subjects. PSA members and guests attended the opening of the Rochester International Salon in Memorial Art Gallery Friday evening and attended clinics and lecture sessions at the Gallery and the Rochester Institute of Technology on Saturday and Sunday.

PSA officers and directors participated in the semi-annual meeting of the PSA Board of Directors, held Friday through Sunday.

On Saturday morning, David Stanley, APSA, of Buffalo, N. Y., discussed "A Flashing Technique," and John Mulder, APSA, of Rochester, spoke on "Transparency Method of Pictorial Control." A print clinic was held by Arthur M. Underwood, FPSA, of Rochester. Lou Parker was moderator of a "Black and White Forum," with Messrs. Mulder, Stanley, Underwood, and Al Watson functioning as a panel of experts.

Three speakers addressed the Saturday afternoon color session: "Masking for Color," Robert Speck, and "Lighting for Color," O. Wiegell, of Rochester; and "Salon Slides: How Do They Get That Way?", Sam Vogan, Toronto, Canada.

President Charles B. Phelps, FPSA, and Adrian Terlouw, APSA, addressed the Saturday evening banquet in the Chatterbox Club.

Mr. Terlouw conducted a camera club clinic at a Sunday morning breakfast session. Four speakers addressed the Sunday afternoon technical session:

"Modern Masking Methods for Color Correction," J. S. Friedman, Binghamton, N. Y.

"A Technician Looks at Color and Color Composition," Lloyd Varden, New York.

"Photomicrography," Richard St. Clair, Boston, Mass.

"Magnetic Recording as Related to Movies," Marvin D. Temple, Cleveland, O.

The meeting closed with a buffet supper at the Chamber of Commerce. Mr. Parker was general chairman of the Convention.

New Column in June

New territorial column to appear in PSA JOURNAL, beginning with the June 1948 issue will be written by H. D. Ohm, of San Antonio, Texas. It will report activities of the Society and its members and affiliated clubs and organizations in Tennessee, Georgia, Florida, Alabama, Mississippi, North and South Carolina, Louisiana, Arkansas, Texas, and Oklahoma.

Mr. Ohm has invited the aid of PSA District Representatives in these states in supplying data for this new column on the "South and Southwest." Other PSA members and clubs desiring to contribute data may send them direct to H. D. Ohm, P. O. Box 331, San Antonio 6, Texas.

NEW HEADQUARTERS FUND

In addition to those donors previously listed in PSA JOURNAL, the following have contributed to the New Headquarters Fund.

Gregor S. Affleck
Martin Bovey, Jr.
Albert E. Davey
Mrs. Barbara Green, APSA
Robert J. Hale
Mr. John Holders, APSA
Ignace F. Hoffman
William R. Hutchinson
Donald Jameson
(2nd contribution)
John C. Moddejonge
(2nd contribution)
Dr. A. M. Ornsteen
S. Alton Ralph, APSA
Dr. Frank E. Rice
Paul L. Rittenhouse
Mrs. F. T. Robson
Harry Kendall Seal
David Teich, APSA

The goal of the fund is \$5,000.00 of which 79 members have contributed \$721.03.

Back Issues Available

PSA members desiring to complete their files of PSA JOURNAL may obtain back issues for virtually all years at a cost of only 25¢ per copy postpaid. Orders may be placed with PSA Headquarters, 1815 Spruce St., Philadelphia 3, Pa. This offer provides opportunity for all PSA members, and especially for those newly affiliated with the Society, to expand their photographic libraries with fundamental material.

Hobbies Exhibition

HOBBIES, the Magazine of the Buffalo Museum of Sciences, will hang its Tenth International Exhibition of Nature Photography from May 18 through June 14 in the Museum. There will be two sections—monochrome and color, the latter to include multi-color prints and 2 x 2 color transparencies. Three awards will be made in each of five classifications. Entry forms will be sent on request. The last day for receiving entries is May 15.

Tribute to Wm. H. Jackson

THE late William H. Jackson, Hon. FPSA, who was one of the first news photographers of the country, will be memorialized by the American Pioneer Trails Association. Funds have been donated for a new wing to the Scottsbluff, Neb., National Monument, to be dedicated to Mr. Jackson.

Former official photographer for the U. S. Geological Survey, Mr. Jackson died in 1942 at the age of 99. He spent 75 years documenting western pioneer life in pictures and was the first person to photograph the Yellowstone Geysers.

1948-50 Nominating Committee

President Phelps has announced the membership of the 1948-50 PSA Nominating Committee as follows:

B. Erle Buckley, APSA, Chairman
Edward C. Crossett, FPSA
Grant Duggins, FPSA
Thomas T. Firth
H. Lou Gibson, APSA

In 1948 they will nominate District Representatives for two-year terms and three Directors for one-year terms.

All members of the Society have the duty of recommending names for the consideration of this Committee for these important posts. Send your recommendations to Mr. Buckley at 156 West 13th Street, New York 11, N. Y., immediately

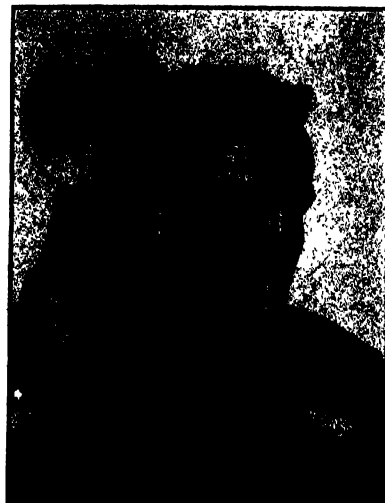
What's New

BY JACOB DESCHIN

THE CAMERA of tomorrow was born today -- or thereabouts -- in plain sight of about 60 guests of the Kalart Company (the parents) in the Blessed Event room of the Stork Club in New York. A few days later it made its formal public debut as the featured attraction of "Photography on Parade" at the Museum of Science and Industry, to be viewed during a month's exhibit by tens of thousands from whom, as from a single voice, rose the \$64 question: "When and how much?"

The camera was the Kalart Camera, of course: a 3¼ x 4¼ press-type outfit which achieves the remarkable distinction of tops in news value without the aid of sensationalism. It's just a real good camera, that's all.

According to the Kalarters -- Hy and Morris Schwartz -- the camera was designed to the specifications of about 2,500 professional and amateur photographers, who filled out a questionnaire listing the



Kalart's "Camera of Tomorrow"



For many months photographers wanting to purchase Graflex-made cameras have been asking "When will I be able to obtain my camera from my Dealer?"

To those who have patiently waited, it is a pleasure to announce that increased production—consistent with the maintenance of the high standards of Graflex quality—means that most Graflex-made cameras and accessories are now going forward to Dealers in reasonable quantities. Those few products which your Dealer may not have when you call, can almost without exception be obtained for you within a reasonable time.

Even though our rate of production of 4 X 5 GRAPHICS during the past six months has been four times that of 1940, demand for this size promises to continue to exceed supply for some months to come. If your need is for GRAPHIC equipment in that size, we ask your continued patience for yet awhile. Pacemaker GRAPHICS in the "34" size are now in production and their availability will soon be announced.

We suggest that you see your local Dealer promptly concerning any Graflex equipment you desire to fill your specific needs.

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features they would like to see in a camera.

Aside from the fact that the camera incorporates 850 parts, its claim to originality is supported by the integration within the camera body of range finder, focuspot and flash equipment; its built-in features that insure against missed pictures, and its compactness and ease in handling.

The Kalart takes sheet film or film-pack, has a triple extension bellows with maxi-

mum draw of 10½ inches, and is regularly supplied with a 127mm f/4.5 Wollensak Raptar coated lens in Rapax shutter. One of the camera's most striking features is its system of dual controls in focusing, viewing and exposure release. It has a range finder on each side of the camera for flexibility under all operating conditions. Self-locking focusing knobs along both sides of the camera bed move freely when a button under the bed is depressed, lock when pressure is released. Dual body shutter-release levers, one near each range finder, can be operated interchangeably, actuating the shutter by means of electrical current conducted to the shutter by one-inch strips of copper foil between the lining of the bellows.

The range finder is a combination focusing and viewing device permitting range-finder focusing as close as 30 inches. After the range finder has been focused with the eye partly closed to get coincidence of the double image, the eye is opened wide. A projected frame within the finder then shows limiting lines that frame the picture being taken.

Another important refinement prevents loss of exposures by making the camera inoperative when the slide has not been pulled out of the film holder; it also avoids premature flashing of lamps when the shutter has not been cocked. A built-in focusing spot operates on the same electrical circuit as the shutter and the film slide.

Flash synchronization is built into the camera, with two sockets for holding the Kalart concentrating flash reflector—one on each side of the top of the camera,

PSA TRADING POST

Open to individual PSA members, free of charge. Limit 25 words each. Copy closes the tenth of the month, 51 Grandview Place, Upper Montclair, N. J.

For Sale or Trade—Zeiss Ikon Miroflex, 9 x 12 cm., 6½" f/2.7 Zeiss Tessar, accessories, folding precision single lens reflex, cost \$325, (excellent) \$200. A. C. Jenkins, 3238 Pleasant, Lynwood, Calif.

For Sale—Bell & Howell 2 x 2 Slidemaster, with 5" x 7½" lens and extra lamp, like new, \$250. W. L. Davidson, 1921 Happer St., El Paso, Texas.

For Sale or Trade—New condition 10" f/4.5 Ilex New Paragon coated lens, Universal shutter, mounted on 4 x 4 board with aluminum bell adapter for Graphic, \$130. James Wells, 2427 Cleveland Ave., East St. Louis, Ill.

For Sale—New F-8 Aerial Camera, 10" f/4.5 lens, minus blue filter, case, 6 rolls 7" x 15' film—\$120. 4 x 5 Cykon contact printer—\$12. 11 x 14 print dryer—\$5. M. L. Heaton, 1805 Covert St., Parkersburg, W. Va.

For Sale—Carl Zeiss Jena Tessar, f/4.5, 2½-in., in compur shutter, new condition—\$125. F. Elliot Westlake, 2424 Bremon Ave., Cincinnati 12, Ohio.

Wanted—Old silent 35mm motion pictures. Harry S. Wilson, Staten Island Movie Makers, Box 65, Staten Island 1, N. Y.

one or two at a time as desired. A built-in compartment contains three standard "C" size batteries. The 2-5/16-by-2½-inch interchangeable lens board in a rising and side-shifting standard, drops out at the flip of a lever to allow for replacement with other lenses from 90mm focal length to 8-inch telephoto. The three-sided focusing spring hood has a built-in fold-away magnifier.

One could go on and on and on, but you have to stop somewhere and a good place will have to be somewhere about here, with the sober details that the camera measures, when closed, 6¾ by 6¾ by 2¾ inches; weighs four pounds, thirteen ounces complete with lens, shutter and batteries, and is made of aluminum die castings, finished in polished aluminum, stainless steel and black levantine leather.

Everybody's guessing at the price which, as nearly as we can gather, will be somewhere around \$400, probably less. As for availability, you should be able to buy one sometime toward the end of the year.

Enlargers

Vying for first place among the "Photography on Parade" exhibits was the new all-metal Simmon autofocus enlarger, the 5-by-7 Automega E-3, using fluorescent illumination and taking, with interchangeable lenses, negative sizes down to 2¼ x 3¼ inches. The enlarger accommodates three lenses in focal lengths from 7½ to 3½ inches, each lens controlled by a curved track with which it is aligned at

psa

ANSCO DEVELOPER NO. 12

(Predecessor of Ansco 17)

The *Ansonian* recently republished the old formula No. 12, which was discontinued because it compared unfavorably with Ansco No. 17, but which is still being used by photographers who like the quality of negatives developed in No. 12. The reducing agent is Metol

	Metric	Avoirdupois
Water (125 ° F. or 52 ° C.)	750 cc	24 ounces
Ansco Metol	8 grams	¼ oz or 8 gr
Ansco Sodium Sulfit (anhydrous)	125 grams	4¼ ounces
Ansco Sodium Carbonate (anhydrous)	5.75 grams	84 grains
Ansco Potassium Bromide	2.5 grams	36 grains
Water to make	1 liter	32 ounces

Developing times with Ansco emulsions

Film	Time
Supreme	9 to 12 min.
Ultra-Speed Pan	10 to 15 min.
Superpan Press	12 to 15 min.
Plenachrome	10 to 15 min.
SS Plenachrome	10 to 16 min.
Triple S Ortho	10 to 15 min.
Commercial Ortho	10 to 15 min.
Triple S Pan	10 to 16 min.
Isopan	10 to 15 min.
Superpan Portrait	10 to 16 min.



the factory to assure a sharply projected image at any point without manual focusing. The enlarger may also be focused manually. Without lens, the Automega E-3, is priced at \$325 plus \$54.17 excise tax.

Features include a diffused light source of four 9-inch low-voltage fluorescent lamps; exposure control by a detachable motor-operated shutter under the lens, for intervals of two seconds to one hour; a filter holder for color-separation work in making color prints; rotating and tilting bellows head.

The girder upright, which can be rotated on its base to make projections to the floor, has three heavy aluminum rails. The projector is counterbalanced by springs and rides on the girder by a three-point wheel suspension. The housing is detachable for replacement by a copying attachment equipped with a right-angle focusing mirror.

Two items at the other end of the price scale that should interest the novice who has to count his pennies are the \$11.75 (plus tax) Kodak Duaflex reflex-type camera, and the Federal fold-away enlarger (\$39.50). The Federal Model 269 features the fact that it can be readily disassembled and packed into a case, the latter measuring only 8 by 15 by 20 inches. Equipped with a Decar three-element $3\frac{1}{2}$ -inch f/6.3 anastigmat lens, the 269 takes negatives from 35mm and Bantam miniature sizes up to $2\frac{1}{4}$ by $3\frac{1}{4}$ inches. It has a diffused illumination system; convertible type negative carrier for glass or metal negative plates; friction-drive focusing; magnification about $1\frac{1}{2}$ to 7 times at the baseboard; swing-type red filter; steel baseboard 14 x 16 inches; tubular steel upright post; reinforced welded steel construction. A Model 279, selling for \$47, has similar features but is equipped with condenser illumination.

The Kodak Duaflex takes 12 pictures $2\frac{1}{4}$ x $2\frac{1}{4}$ inches on 620 roll and features the ready-set operating simplicity of a box camera. Built-in flash synchronization too, using the Duaflex Flashholder, which is available as an accessory at \$2.50 plus tax. The camera has a fixed-focus Kodet lens for sharp pictures from 6 feet to infinity; with a slip-on closeup attachment, 3 feet to $4\frac{1}{2}$. A large brilliant reflecting finder at the top of the camera makes subject-viewing easy. Other features: Hinged back for simple film loading; shield for view finder and lens; tripod socket; aluminum construction with plastic side panels; levant-grain finish, aluminum front plate and anodized camera trim.

Just as I was about ready to send this copy off to Montclair (late as usual), Phil Sperry, of Wabash-Sylvania telephoned to say they were having a blow-out (or is that a nasty word to use in this case?) to announce a "new radar-proof container for safe air shipment of flashbulbs." The container is a cylindrical canister of steel, similar to those used for perishable food products, measured 17 inches high, $12\frac{1}{4}$ inches in diameter, weighs three pounds and is equipped with a special lip-type

Lots of light for lots of shots G-E Reflector Photolamps

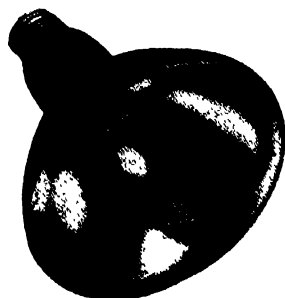


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Wide coverage—60° spread—with light equal to a No. 2 Photoflood in a good reflector.



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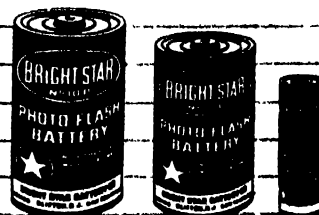
Narrow beam—15-20° spread—with a punch of light that makes it a big help for movies; same coverage, same light as RFL-2 at 3 times the distance. And it's a honey for backlighting, edgelighting and other special effects. You'll want two or more of both G-E reflector photo lamps. See your photo dealer.



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**the ampe-volt
balanced cells
used by
professionals**



**for unfailing
performance
insist on
Bright Star**

cover. It will sell for about a dollar.

The device was inspired by rumors that the crash of a DC-6 airliner at Bryce Canyon, Utah, last October, was due to a cargo of flash lamps having been ignited by radar. This theory was scouted in a later report by the Civil Aeronautics Board that a fire due to inadvertently discharged flash lamps was "highly improbable" and that the heat due to such a discharge would not ignite "the most highly inflammable materials normally carried in baggage."

However, no use taking chances, said Wabash-Sylvania.

"Although it has yet to be demonstrated



Simmon Automega E-3 Enlarger

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that flash lamps carried in the fuselage of a plane can be ignited by radar, particularly at cruising altitudes," they added, "the mere suggestion of such a possibility impelled flash lamp manufacturers to cease air shipment and warn photographers against carrying them on flights."

So they got to work. First on the lamp itself which, however, could not be immunized because the treatment also destroyed the lamp's ability to be synchronized; then on the canister. The latter, it is said, "has proved impervious to even the most powerful radar waves at close proximity."

An odd item in the news this month is the kerosene projector for 3¼-by-4-inch lantern slides introduced by the Charles Reseler Company, 243 E. 23rd St., New York City. The light source is a standard Coleman mantle lamp, which is fueled by gasoline or kerosene. Intended for use in areas where electricity is not available, the new projector was designed at the request of the Visual Aids Section of the U. S. Department of Education for furthering basic education. It is also being employed by churches, clubs and other organizations. One filling of the lamp with fuel will operate the machine for one and one-half hours. The lamp may be removed if desired for use as a general table light. With an accessory, the machine will take 35mm film strips as well as the standard lantern slides.

Something for the color-minded is the Randall process of transferring a color transparency from its film base to a sheet of treated paper to produce an enlarged color "print." The method, which will be available in the form of a kit containing all the required materials, calls for dissolving the film base from the color emulsion lying on its surface, then transferring the color emulsion to a sheet of treated paper. During the process, the original transparency is enlarged to about twice its original size. If you don't mind losing the original for the sake of one print, maybe this is for you. The distributor is Comak Distributing Co., Inc., 14 Reade St., New York City.

With film not quite as plentiful as one might wish, the users of 5 x 7 view cameras may be interested in the new 5 x 7 Sliding Carriage Camera Back offered by Burke and James, Inc., 321 S. Wabash Ave., Chicago 4. The device permits you to make two exposures instead of one on 5 x 7 film, each exposure measuring 3½ x 5 inches. The back has full-depth light traps; calibrated ground glass; four-sided focusing hood, and assures positioning of each exposure of the film exactly on the center line of the camera.

The back is available for 5 x 7 Watson Portrait, B. & J. Commercial View, Grover Universal View and Eastman 2-D View; and for the following 8 x 10 cameras: 8 x 10 Watson Portrait, B. & J. Commercial View, Grover Universal View, Eastman 2-D View, Ansco View and Korona View.

Mendelsohn has a new gun, this time for all single and double action shutters.

It's called the Model E-5 Speedgun, Series 2000 and requires neither setting nor cocking of the shutter. Features are: lightweight, satin-finish Dural construction with chrome fittings; positive-action thumb switch; switch button guard, positive-grip sockets, and safety catch to preserve lamps and batteries; and silver-plated contacts and automatic lamp ejectors for both sockets. The gun comes equipped with the following: 7-inch adjustable aplanatic Twinflexor for standard and midjet lamps; one set of outlets to hold standard domestic plugs, another set for Mendelsohn phone-tips; and two- or three-cell satin chrome battery case. A note to Mendelsohn Speedgun Co., Inc., 457-461 Bloomfield Ave., Bloomfield, N. J., mentioning *PSA JOURNAL*, will bring you free literature telling all about it.

Movies

Only two items for our moviemaking friends this time.

Home movie owners may have the use of ten films for the price of one, under the Round Robin Film Plan, introduced by Round Robin Films, 369 Lexington Ave., New York. The purchase of one film entitles the buyer to membership in a roster that includes nine other members. According to the plan, each film makes a circuit of the roster over a period of five months, giving each member the use of two films a month. At the end of the cycle, the film originally purchased by a member is returned to him for good. There are no dues, fees or rental charges.

A portable tripod model glass-beaded projection screen for auditorium use is announced by Radiant Manufacturing Corp., Chicago, in sizes 63 by 84 inches to 70 by 94 inches. Called the Easematic, the screen operates on a counterbalance principle, which permits adjustments to be made as easily as raising or lowering a window. Bottom of the screen adjusts from nearly floor level to five feet. Made of steel and aluminum, the Easematic has "bullet-cap" ends and baked enamel finish in two tones of gray.

To help ease the life of the darkroom worker, Kodak has an Enlarging Dataguide, a card measuring 5¼ by 8¾ inches, which gives essential exposure information when changing the magnification of the enlargement, the paper or the enlarger lens opening. The card is made of heavy, durable stock, laminated with crystal-clear Kodapak, and is punched for insertion in the Kodak Photographic Notebook or for hanging on the darkroom wall. Supplied with the Dataguide is a chart of surfaces and contrast grades of Kodak photographic papers.

Owners of Norwood meters will want to own "Correct Exposure Determination," a booklet just published by the American Box Co., Inc. Intended for use with the Norwood Director incident-light meter, the booklet discusses the basic phases of light control in photography, compares incident and reflected light, and describes the advantages and uses of the Norwood meter.

SCUMS, SLUDGES, AND STAINS

Their Sources, Prevention, and Removal[†]

By J. I. CRABTREE AND R. W. HENN *

SUMMARY—Stains and scums may be formed during development, in the rinse bath, during fixing, and during washing and drying. These may consist of (a) impurities picked up from the surface or the body of the solution, including dust, oil, and vegetative growths, (b) residues left on drying, (c) chemically formed scums including calcium sulfite and carbonate, aluminum sulfite, phosphate and hydroxide, silver and silver sulfide, oxidized developer, and precipitated sulfur.

The identification, formation, prevention and removal of these defects are discussed and summarized in a group of tables.

THE SUBJECT of stains was first dealt with comprehensively by Crabtree in 1921.^{1a} This material has been supplemented and enlarged in a booklet issued by the Eastman Kodak Company.^{1b}

The above article classifies the various stains according to color so that the defects produced at the various stages of processing are of necessity frequently dealt with in widely separated sections of the article. The present paper traces the various defects successively as they may appear during each stage of the processing cycle of developing, rinsing, fixing, washing and drying and includes the results of recent researches. The scope of the article does not permit the treatment of defects encountered in "after-treatment" processes or on storage.

The nature, causes, and methods of removal of scums or stains formed during development, in the rinse bath, during fixing and during washing are summarized in Tables I to IV. Methods of identification are included in Table V. The appended formulary section gives solutions useful for the removal of the stains and scums. In many cases reference to these tables will outline the information required, while the body of this text and the "Stains" booklet^{1b} treat the subject more fully.

A. Defects Arising during Development

Stains or scums may be caused during development either (a) mechanically, by particles picked up from the liquid surface or within the solution itself, or (b) chemically, by deposition of calcium salts, metallic silver, or silver sulfide, or oxidized developer. Also, the developer may fail to remove antihalation backing and dyes from the film.

(a) Mechanically Adhering Scums

With use or on standing, deposits of oxidized developing agents (such as pyro), silver sulfide, and contaminants including dust, oil, and paint may accumulate on the surface of the solution. These frequently assume patterns similar to those of oil on water or they may form a solid scum which breaks up into fissures as the film is immersed in the developer. This scum adheres to the film both on immersion or withdrawal, and the resulting deposit, unless subsequently removed previous to drying, assumes characteristic patterns shown in Figures 1 and 2.

The above scums may be prevented by (a) observing cleanliness, avoiding contamination, and keeping the developer covered when not in use, (b) skimming the developer solution by passing the edge of a clean blotter across the surface of the solution or with a cheesecloth "shovel" stretched over a wire frame, and (c) by carefully swabbing the wet negatives before drying with wetted absorbent cotton. Once dry, such scums will often adhere very tenaciously but may sometimes be removed by first hardening the films in Kodak SH-1 (Section F-2) and then rubbing with wetted absorbent cotton.

Foreign matter may be present as a dispersion in the solution as well as on the surface. The growth of organisms in used developers containing dissolved gelatin is not uncommon. A type of brown speckle occurring persist-

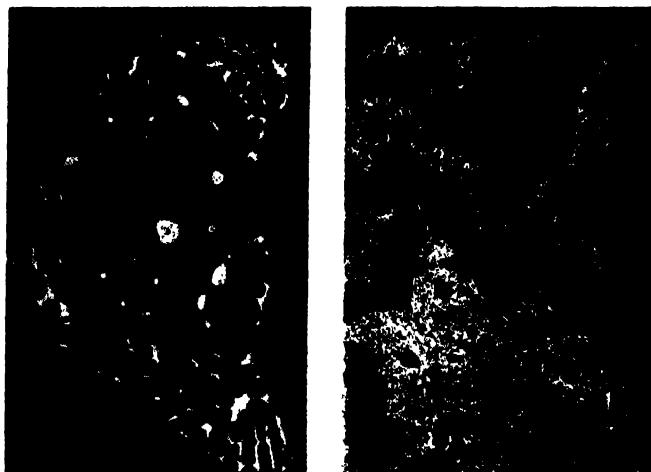


FIG. 1. Developer scum markings caused by oil and grease.

[†] Presented at PSA Convention, Oklahoma City, Okla., October 10, 1947.

* Kodak Research Laboratories, Rochester 4, N. Y.

TABLE I
Scums and Stains Arising during Development

<u>NATURE</u>	<u>CAUSE</u>	<u>PREVENTION</u>	<u>REMOVAL</u>
*1. Surface scums—whorls and broken patterns.	Oxidized developer. Silver sulfide formation. Growths. Oils, paints, and contaminants.	Skim the developer. Observe cleanliness.	Swab with wetted absorbent cotton before drying. Preharden (Kodak SH-1), soak, and rub.
2. Mechanically adhering spots.	Growths and gelatin accumulation. Foreign matter.	Cleanliness—scrub tanks. Filter, decant, or siphon to remove sludge.	As above.
3. Calcium sulfite (white).	Calcium from film reacting with sulfite from developer.	Add "Anti-Calcium" to developer. Use acid stop bath and fresh fixer.	Swab film before drying. Scum is usually soluble in 2% acetic acid.
4. Silver-silver sulfide (grey or dichroic).	Decomposition of hypo or sulfur compound by bacteria or aeration.	Avoid contamination. Add (a) phenol, 2 grams per liter (bactericide) and (b) cadmium chloride, 0.5 gram per liter (precipitates the sulfide).	Swab before drying. Weak reducers (Section F-3).
5. Developer oxidation products (yellow).	Incomplete immersion. Use of discolored developer. Slow neutralization in rinse or fixing bath.	Complete immersion. Avoid large batches. Keep fixers and rinses acid; agitate well.	Bleach and redevelop (Section F-5).
6. Dye and backing.	Insufficient discharge of color by exhausted developer.	Don't overwork developer.	10% sodium sulfite.

ently but intermittently on a photofinisher's films was found to consist of colonies of rod-like bacteria covered by adsorbed silver which were growing in the developer. Such growths may be greatly retarded by thoroughly scrubbing the walls of the tanks with a 10 percent solution of trisodium phosphate or "Oakite," followed by thorough rinsing. The addition of about 2 grams (30 grains) of carboric acid or phenol per liter (32 ounces) of developer has proven an effective bactericide but may slightly reduce the activity of the developer.

(b) Chemically Formed Scums

As mentioned above, scums and stains may also be formed by chemical reactions within the developer. Probably the most common of these is a deposit of calcium sulfite (also carbonates and possibly borates) dealt with comprehensively in a previous paper.²

This white scum is formed when the calcium salts present in photographic gelatin, which may amount to 2 percent by weight,³ react with the sodium sulfite of the

TABLE II
Scums and Stains Arising in the Stop Bath

<u>NATURE</u>	<u>CAUSE</u>	<u>PREVENTION</u>	<u>REMOVAL</u>
1. Mechanically adhering scums.	Organic matter and growths. Foreign particles.	Skimming of bath. Filter, decant. Cleanliness and scrubbing walls.	Swabbing before drying. Presoaking and wiping.
2. Chromium hydroxide (blue-green).	Chrome alum baths neutralized by the developer.	Agitate well. Prerinse in water. Don't overwork.	Swab before drying.
3. Silver stain (yellow to brown).	Unneutralized developer plus hypo (contaminant).	Agitate. Maintain acidity. Avoid contamination.	Silver bleaching baths (Section F-3).
4. Developer stain (yellow).	Unneutralized developer; incomplete immersion.	Agitate. Keep immersed. Maintain acidity.	Bleach and redevelop (Section F-5).
5. Swelling and blisters.	Too acid. Temperature too high.	Add sodium sulfate. Keep temperatures low.	

TABLE III
Defects during Fixing

<u>DEFECT</u>	<u>CAUSE</u>	<u>PREVENTION</u>	<u>REMOVAL</u>
1. Surface scums.	Foreign matter. Silver sulfide formation.	Cover when not in use. Skim fixer. Filter or decant sludge.	Swab while wet.
2. Aluminum sulfite.	Exhausted fixer. Poorly rinsed films.	Rinse well—Use acid stop. Maintain acidity. Avoid excessive exhaustion. Agitate well in fixer.	Swab while wet. Bathe in 10% sodium carbonate.
3. Aluminum phosphate.	Phosphate in developer.	Sodium citrate in developer. Thorough rinsing.	Swab while wet—10% sodium carbonate.
4. Silver stain.	Slow neutralization of developer. Films adhering to each other.	Use stop bath. Maintain acidity. Agitate thoroughly.	Weak reducers (Section F-3).
5. Developer stain.	As under 4.	As above.	Bleach and redevelop (Section F-5).
6. Sulfur opalescence	Sulfurization of fixer.	Fixer too acid, low in sulfite, or high temperature.	Harden, then immerse in 10% sodium sulfite at 100° to 120° F.

developer to form insoluble calcium sulfite. This is deposited as a white scum on the film which frequently duplicates the pattern of finger prints (Fig. 3). It is usually removed in the acid rinse bath or acid fixing bath, and is therefore seen on the finished film only if these baths are insufficiently acid as a result of exhaustion and if the film is imperfectly swabbed previous to drying. Calcium sulfite scum is most pronounced with high sulfite weakly alkaline developers such as Kodak D-76.

Calcium scums and calcium scale which accumulates on tank walls and equipment, together with most of the sludge appearing in the solution, may be avoided by the

addition of certain complex phosphates to the developer. Kodak Anti-Calcium has been especially selected for this purpose and is used at a concentration varying from 0.5 to 2.0 grams per liter of diluted developer. The addition of sodium citrate in addition to Anti-Calcium in quantities varying from 2 to 4 grams per liter is also advantageous with highly alkaline developers. Some proprietary developers, for example, Kodak Microdol and Kodak Dektol, are compounded to prevent calcium precipitation with moderately hard water and ordinarily require no further modification. Use of a suitable acid stop bath, such as Kodak SB-5, will also remove calcium sulfite scum.

(c) Silver Stain

This occurs less frequently than calcium sulfite stain but is extremely troublesome. This dichroic deposit may appear grey or metallic by reflected light and often reddish by transmitted light. Papers dealing comprehensively with this scum have been published.^{4, 5}

Silver stain is formed most readily with active used developers in combination with fine-grain emulsions and consists of silver deposited around silver sulfide nuclei. The sulfide is produced in the developer by aerial or bacterial decomposition of the constituent hypo, thiocyanates, and cystines from the gelatin.

Hypo is a very common contaminant of developers, being often introduced accidentally by incomplete washing of hangers and equipment, and is strongly absorbed by deposits of gelatin which may adhere to the hangers, resulting from slight melting of the gelatin film coating during drying with excessive heat. Slime-covered tank walls are, of course, an excellent breeding medium for sulfide-producing organisms.

Silver sulfide stain may be prevented by (1) eliminating contamination of the developer with hypo as, for example, with insufficiently washed film clips and hang-

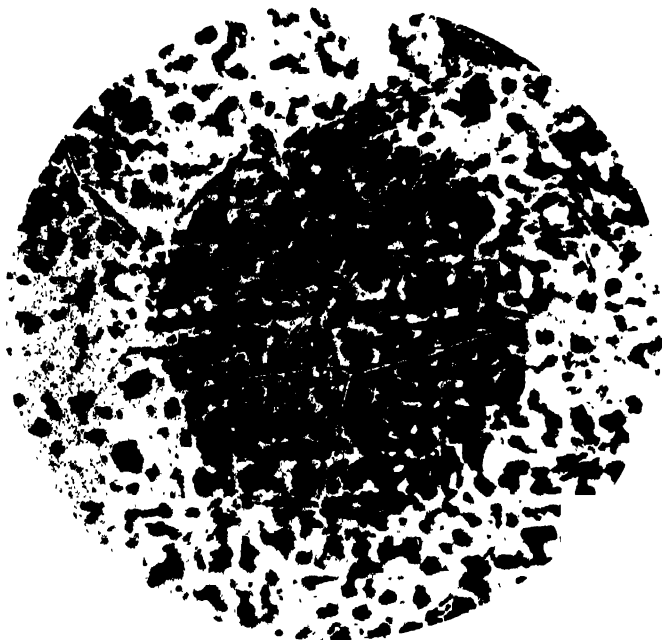


FIG. 2. Photomicrograph showing characteristic cracks in scum picked up from the surface of the developer or fixing bath.

TABLE IV
Stains and Scums Arising during Washing and Drying

<u>DEFECT</u>	<u>CAUSE</u>	<u>PREVENTION</u>	<u>REMOVAL</u>
1. Vegetable matter and slime (scum).	Growths in water or wash tanks; mordanted by alum.	Clean tanks. Use of filtered water.	Wiping before drying. Swab with 10% sodium carbonate solution.
2. Bark extracts (stain on prints).	Root and bark extracts in water supply.	Use of non-hardening fixing bath.	Bleach and redevelop.
3. Alum sludge.	Alum from fixing bath sludges on dilution in wash tank.	More rapid flow of water. Acidification of wash water.	10% sodium carbonate. Wipe before drying.
4. Wetting agent scum and sludging.	Reacts with alum from fixing bath or calcium in hard water. Dust, gelatin, and impurities. Growths in solution.	Careful selection of agent. Keep tank covered. Change frequently.	SB-5 + 2% hydrochloric acid.
5. Drying spots.	Residues from hard water. Distortion of gelatin image.	Wipe film. Use wetting agent.	Polish with slightly damp cloth.
6. Opalescence.	Rapid drying with hot air following alcohol bath.	Dilute alcohol with 15% water and dry at lower temperature.	Soak and redry.

ers, (2) avoiding aeration of the developer, (3) preventing bacterial growth by frequent cleaning of the tank and the addition of bactericides to the developer, and (4) precipitating the sulfide when formed by adding cadmium chloride to the developer in the proportion of 0.5 gram per liter (30 grains per gallon).

Silver stain may usually be removed by swabbing the films in the wash water previous to drying but, once dried, it will yield only to chemical treatment such as weak silver solvents which also tend to attack the image and destroy detail (formulas in Section F-3).

A special type of silver stain is produced when color films, such as Kodachrome and Kodacolor, are accidentally processed in black-and-white developers. This stain appears as a dense yellow or orange deposit of considerable opacity but the negatives may be contact-printed on bromide paper or the stain may be bleached in the above silver stain reducers.

(d) Developer Stain

Oxidation of the developer may cause yellow stains on negatives and prints which usually appear on portions which are not completely immersed in the developer, especially if the developer is badly discolored. The stains may also be produced in the rinse or fixing bath if the prints or films adhere to each other or are not sufficiently agitated to neutralize the developer rapidly. The stains may be avoided by removing these causes, namely, by thorough agitation and avoidance of handling too many units per batch, and may be removed by photographing through a yellow filter or by bleaching and redeveloping (Section F-5) after prehardening in Kodak SH-1 to prevent frilling of the gelatin.

(e) Dye Stains and Backing Residues

Colored backing dyes are commonly employed while some sensitizing dyes may be colored. These are nor-

mally dissolved in the alkaline developer or the color is discharged by the sulfite present in the developer. However, dyes occasionally remain in the film if the developer is badly exhausted or if films adhere to each other during processing. In this case they may ordinarily be removed by soaking in a 10 percent solution of sodium sulfite and washing.

Jet backing present on some films may be incompletely removed in the developer but it is ordinarily removed by swabbing previous to drying or, in the case of dry film, by treatment with isopropyl alcohol.

B. Defects Produced in the Stop Bath

Several types of stop baths are currently employed including (1) a plain water rinse, (2) an acid rinse bath with or without added sulfate to prevent swelling, and (3) a chrome alum hardening bath.

Defects may consist of either (a) deposits or stains actually caused by the bath, or (b) failure of the bath to dissolve scum produced in the developer or to prevent scum formation in the fixer.

A rinse of running water is least likely to cause scum although it will tend to swell the gelatin film if the temperature is high. Also, water may not remove calcium scum produced in the developer. A chrome alum stop bath is advantageous for high temperature processing but is very prone to sludging and scumming on exhaustion. Such baths should not be overworked.

The danger in using acid stop baths is in overworking them when they tend to become alkaline. Obviously, such overworked baths are worse than no bath at all since they permit development to continue, resulting in streakiness and probably fog. The use of a testing device such as the Kodak Testing Outfit for Acid Stop Baths and Fixing Baths for Films, Plates, and Papers is an insurance against overworking the bath.

TABLE V
Identification of Stains and Scums

(Applicable to Freshly Processed Films and Prints but Storage and After-Treatment May Also Produce Stains)

1. Color

- | | |
|-----------------------|---|
| (a) White. | Calcium sulfite --- arising in developer.
Aluminum sulfite and phosphate --- arising in fixer.
Aluminum hydroxide --- formed in wash water.
Organic matter --- probably from wash water. |
| (b) Yellow and brown. | Silver and silver sulfide --- from developer, rinse, or fix.
Developer stain --- formed in developer, rinse, or fix.
Vegetable stain --- from wash water. |
| (c) Blue-green. | Chromium hydroxide --- from chrome alum stop baths or fixers. |
| (d) Opalescent. | Sulfur (from fixer), or gelatin precipitation on drying. |
| (e) Other colors | Dye stains. |

2. Physical Form

- | | |
|------------------------------|--|
| (a) Whorls and patterns. | Scums from solution surfaces. |
| (b) Uneven, over some areas. | Indicates non-uniform immersion, agitation, adhesion, etc. |
| (c) Fingerprint pattern. | Common to calcium scums. |
| (d) Small spots. | Usually from foreign bodies, organisms, airbells, and chemical dust. |

3. Solubility (Add drop to margin or inconspicuous area. Blot, dry, and observe.)

- | | |
|--|---|
| (a) Water. | If water-soluble, indicates hypo or wash-water salts. |
| (b) Acetic acid --- 5%. | Dissolves calcium scums. |
| (c) Hydrochloric acid --- 5%. | Dissolves calcium and aluminum scums. |
| (d) Ammonium hydroxide --- 5%. | Dissolves aluminum scums. |
| (e) Sodium carbonate --- 10%. | Dissolves aluminum scums. |
| (f) Potassium cyanide --- 5% (Poison). | Dissolves silver-silver sulfide |
| (g) Benzol or gasoline. | Dissolves oil streaks. |

With regard to a choice of stop baths, a running water rinse is satisfactory at normal temperatures. At higher temperatures, the Kodak SB-5 (Section F-4) consisting of acetic acid and sodium sulfate to retard swelling of the gelatin is recommended. A chrome alum bath is desirable only at relatively high temperatures and under humid conditions when it is necessary to harden the emulsion to permit the use of hot air to dry the film. Modern practice favors the use of prehardening baths (Kodak SH-5, Kodak Hi-Temp) to chrome alum hardening.

(a) Mechanically Adhering Scums

These may be picked up from the surface of the bath and consist largely of foreign particles, organisms, and loosened gelatin or the same matter may be distributed throughout the solution. These accumulations are found principally in baths which are used and stored, such as Kodak SB-5.

Methods of prevention and removal of these scums are the same as for developers, namely, the surface is skimmed before use and, when possible, the sludge is siphoned off, decanted, or filtered. A suitable siphon for removing accumulated sludge from the bottom of a tank is illustrated in Figure 4. Adhering matter may usually be swabbed off the films before drying but is difficult to remove after drying.

(1) Chemically Formed Defects

Chrome alum stop baths are often used for hardening in warm weather processing but are very prone to deposit blue-green chromium hydroxide on contact with the devel-

oper on the film unless the film or the bath is strongly agitated. This scum must be removed by swabbing before drying. The scumming tendency is greatest with alkaline developers and the baths should be replaced at the first signs of scumming.

Yellow or brown silver stain is produced by physical development in stop baths of weak acidity as developer accumulates and hypo is introduced from the tongs, by splashing, etc.

Yellow developer oxidation stains are also formed in weakly acid baths, while such baths fail to remove the scum of calcium sulfite formed in the developer and, by virtue of failing to neutralize the developer, do not prevent alum fixing bath scums.

Nearly all of these difficulties may be obviated by using an acid bath (Kodak SB-1 for papers or Kodak SB-5 for films) and restoring or discarding it as the acidity is lost. It is necessary to have a suitable indicator to determine the acidity of the bath. Phenolphthalein and litmus are not applicable since they change only after the effectiveness of the bath has been completely lost. The indicator supplied with the Kodak Testing Outfit for Acid Stop Baths and Fixing Baths for Films, Plates, and Papers is suitable and gives a very clear test. In using this a small sample of the bath is removed and the indicator added; a yellow color indicates a sufficiently acid bath while a purple color (this appears very dark under a yellow safelight) shows that the bath has become exhausted. The necessity for making internal tests is obviated by use of the Kodak Stop Bath with Indicator

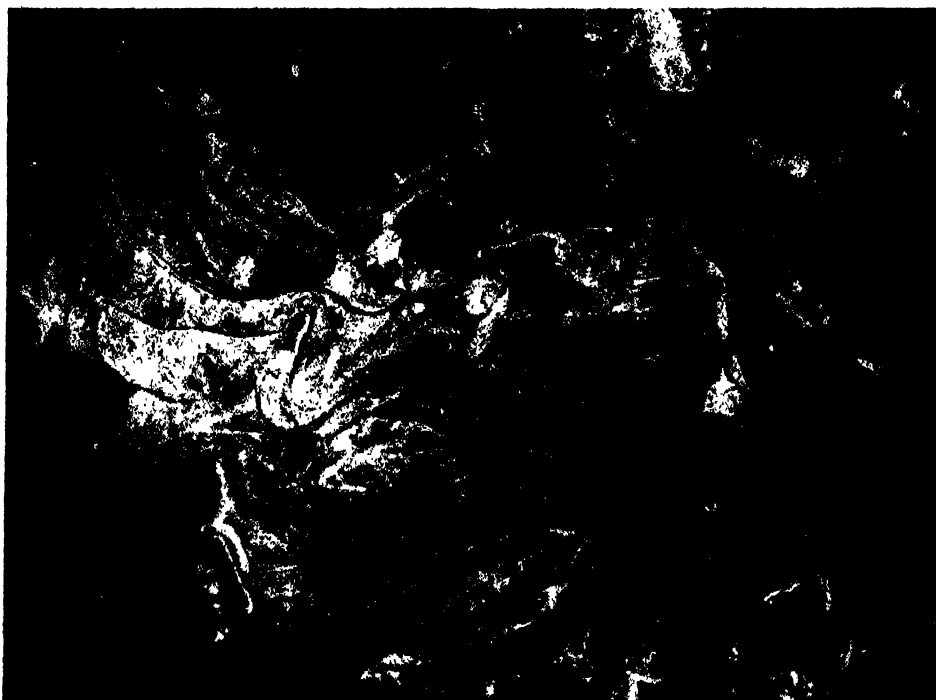


FIG. 3. Calcium sulfite scum (note fingerprint markings).

in which the indicator is incorporated with the acid constituent.

C. Defects Arising during Fixing

Acid hardening fixing baths currently in use perform the following functions: (a) stop development, (b) dissolve unexposed silver halide, and (c) harden the film. Scums or spots produced by fixing baths include mechanically adhering scum, aluminum sulfite and aluminum phosphate precipitates, silver and oxidized developer stains, and surfur deposits. The fixer may also fail to harden films properly or to remove calcium scum formed in the developer.

(a) Mechanically Adhering Scum

Like the developer and the rinse baths, the fixer may be contaminated with foreign particles, dirt, and gelatin; these may lie on the surface or be dispersed throughout the solution. A common form of surface scum is silver sulfide, produced when silver-containing exhausted hypo baths react with atmospheric hydrogen sulfide.

These scums are avoided by cleanliness, removal of sludge, and skimming the fixer before use.

(b) Aluminum Sulfite Scum

This is very common and varies from a light "bloom" on the back of film to a heavy white powdery scum. It is formed by precipitation of the alum of the fixer as it comes into contact with the developer carried over by the film. Fixing baths containing boric acid or other borates have a minimum tendency toward alum precipitation and scum formation. Exhaustion and loss of acidity of the fixer greatly increase the staining and scumming propensity. The scum may be avoided by (a) use of low alkalinity developers, (b) use of an acid stop bath, and (c) thorough agitation of the film when first immersed in the fixing bath. It may be removed by wiping before drying and dissolving in strong acids or alkalis. A sodium carbonate solution (10%) will ordinarily remove

the scum; if this fails, a bath of dilute hydrochloric acid (2 to 5%) may be employed provided the film is first properly hardened in Kodak SH-1.

(c) Aluminum Phosphate Scum

This scum, which is very similar to aluminum sulfite in its appearance and reactions, is produced when films processed in developers containing simple phosphates (as opposed to the polyphosphates used as calcium sequestering agents) are fixed in alum fixing baths, particularly when these are exhausted. The phosphate may be deliberately introduced as an alkali or may be formed by hydrolysis of the polyphosphate calcium sequestering agents. This hydrolysis occurs extremely slowly at 70° F. but is greatly accelerated by high temperatures and especially in highly alkaline solutions. Also, some of the polyphosphates contain some unpolymerized ortho- and meta-phosphates which may cause this trouble. This is particularly true if the solid phosphates are stored under unfavorable conditions. If the developer is to be stored for long periods or at high temperatures, it is recommended that, in addition to the phosphate, sodium citrate be added to the extent of four times the weight of the phosphate. Thorough rinsing between development and fixation is also important.

(d) Silver Stain

This is caused by the developer retained by the film reducing the silver halide dissolved by the fixer to yellow or brown metallic silver. It is likely to occur when the neutralization of the developer is slow due to poor agitation, adhesion of films or prints, or an alkaline condition of the fixer. It may be avoided by sufficient agitation or by the use of an acid stop bath. Once formed it may be removed by weak silver solvents (Section F-3).

(e) Developer Stain

This yellow stain of oxidized developer may be formed in the fixer as well as in the developer or stop bath. This

is due to oxidation of the developer when it is slowly neutralized, especially when the film or print is exposed to the air. It may be avoided by agitation, the use of a fresh fixer, or an acid rinse.

(f) Sulfur Opalescence

Sometimes when the fixing bath is used at too high a temperature or is too acid or low in sulfite, sulfur will be precipitated within the film to produce a yellowish white opalescence which remains on drying. (A white opalescence which clears on drying is often produced from a fresh acid fixer due to coagulation of gelatin in thick emulsions.) This may be removed by hardening the film in Kodak SH-1 and then bathing in a warm (100°–120° F.) solution of sodium sulfite (10%).

D. Defects during Washing and Drying

Stains and scums may be formed during the washing and drying operations as well as in the processing baths. These may comprise organic matter and alum sludges or they may be caused by the use of wetting agents and drying solutions.

(a) Organic Scums

These consist of fungus, bacterial or vegetative growths, which accumulate on the walls of the tanks and become disseminated in the wash water.

Slimes are most likely to grow when the water is stagnant and warm as when wash tanks stand overnight or over the weekend in warm weather. The complete draining of such tanks when not in use is an excellent preventive measure. At intervals the slime may be removed by scrubbing the tank walls with hot water and soap or with trisodium phosphate (Oakite) solution. If this is followed by a weak hypochlorite solution (such as Chlorox), subsequent growth of slime will be retarded. The tanks must be thoroughly rinsed after these treatments.

Before starting a day's operation, it is always desirable to examine the surface of the tanks, including the wash tanks, and remove any scum. Most city water supplies are filtered to remove foreign matter but it is desirable to install a filter in the water line if only to insure the

absence of iron rust. A very efficient filter manufactured by the Commercial Filters Corporation, Boston, Mass., termed "Full-Flo," is illustrated in Figure 5. This is of the "cartridge" type, the filtering unit being replaceable with a minimum of effort.

(b) Organic Stains

In addition to actual scums, organic matter and root and bark extracts present in water supplies from certain forest regions may stain the highlights of prints a brownish tint. The staining material may sometimes be removed from the wash water by filtering through activated charcoal but the use of a plain acid fixing bath, such as Kodak F-24, which does not contain alum, will often minimize the stain because the alum in hardening fixing baths tends to mordant the staining substance. Once formed, the stains may be removed by bleaching and redeveloping (Section F-5).

(c) Alum Sludge

Many alum fixing baths at a critical dilution of about 1 percent have a tendency to hydrolyze and form a sludge of aluminum hydroxide, or calcium aluminate in the case of hard waters, which favor the formation of such precipitates. Since a considerable quantity of fixing bath is normally carried over to the wash tanks, in the absence of an adequate flow of water the alum constituent will then tend to precipitate. However, when the flow of water is such as to reduce the alum concentration rapidly, this sludging is avoided.

Other methods of prevention are (1) thorough draining or squeegeeing of the film after fixing and before washing, (2) a preliminary rinse which serves to reduce the hypo concentration greatly as well as sludge formation, and (3) the addition of acetic acid to the wash tank. Either glacial or 28 percent acid is slowly dripped into the first wash tank at a rate just sufficient to maintain the water slightly acid at a pH value below 6.5.

(d) Residues

After washing in hard water, and in the absence of adequate draining or wiping, the salts present in the drops of hard water remain as white spots or stains after drying (Fig. 6). Water having a hardness rating in excess

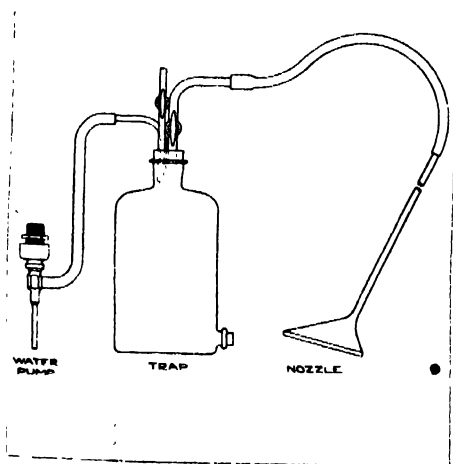


FIG. 4. Device for removing sludge from the bottom of a tank.



FIG. 5. A filter suitable for removing rust and suspended organic matter from the water supply used for washing films and papers and for preparing solutions.

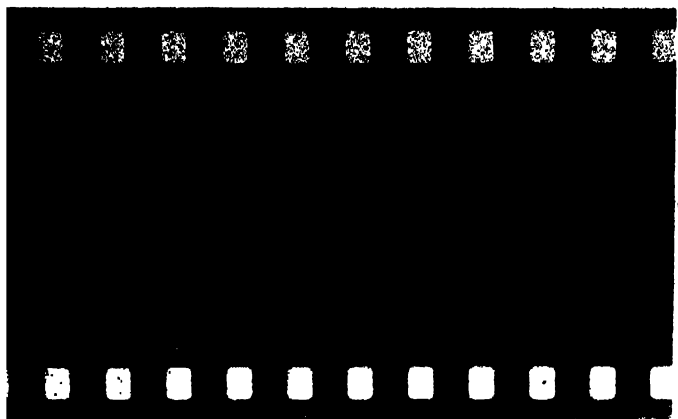


FIG. 6. White spots or scum remaining on film after drying of imperfectly squeegeed film washed in hard water.

of around 200 p.p.m. will usually give trouble from this cause. These water drops may also cause distortion of the gelatin image and produce permanent markings. These defects may be prevented by (a) wiping or squeegeeing the excess water from the film, or (b) the use of a suitable wetting agent which causes the water to drain evenly from the film.

The residues from the water may usually be removed from the dry film by gently wiping with a damp soft cloth. Water spots caused by distortion of the image may sometimes be reduced in intensity by soaking the film and redrying, or by bleaching and redeveloping (Section F-5).

(e) *Wetting Agent Sludges and Scum*

The selection of a suitable wetting agent used previous to drying is important since many of these are precipitated by calcium salts present in hard water or by traces of alum carried into the bath by incompletely washed film. These precipitates collect as a sludge in the solution and a scum on the film. Also, some wetting agents will support the growth of organisms in the solution or on the dried film. Kodak Photo-Flo has been designed with these requirements in view and does not sludge with hard water or alum nor encourage the growth of organisms.

It is good economy to replace wetting agent baths frequently since they are diluted by wash water and form a depository for material carried in by the film, dust from the darkroom, etc.

(e) *Opalescence*

The use of an alcohol bath followed by warm air for rapid drying may cause the film to become opalescent somewhat resembling ground glass. This is due to dehydration of the gelatin and may usually be prevented by adding about 15 percent water to the alcohol. Once formed, it may be removed by soaking in water and redrying in the normal manner.

E. The Avoidance of Scums and Stains

Films and papers processed in the fresh solutions recommended by the manufacturer and handled with good technique will rarely be defaced by scums or stains. However, economy and convenience demand the maximum use of chemical solutions in most commercial work such as photofinishing, radiography, motion-picture, and portrait photography. It is when these used solutions accumulate dirt and gelatin and permit the growth of

fungi and bacteria, when the developer becomes oxidized and contaminated, and when the stop bath and fixer lose their acidity that difficulties arise. These difficulties are, of course, greatly intensified by poor technique and careless handling.

In general, preventive measures include:

(1) *Cleanliness and careful handling.* Tanks should be cleaned well before refilling. Use clean hangers and avoid contamination of developer or stop bath with fixer by thorough washing of films and prints and their attached hangers. Keep all solutions covered when not in use and skim before using.

(2) *Avoid overworking the baths* by maintaining the properties of the solutions by replenishment. The acidity of the stop bath is particularly important because an acid stop bath is capable of preventing or removing many scums while a bath which has lost its acidity is worse than none at all and will be a further source of stains.

Intelligent use of the Kodak Stop Bath Testing Outfit or Stop Bath with Indicator will insure correct functioning of the stop bath.

(3) *Agitation.* When film is transferred from the developer to the acid stop bath or fixing bath, a considerable quantity of alkaline developer clings to the film and, unless this is removed or diluted immediately by agitation, the alkaline constituent tends to react with the chromium or potassium alum in the stop bath or fixing bath to form a precipitate of chromium or aluminum hydroxide. However, by agitation the adhering developer is quickly diluted and neutralized by the surrounding solution to the point where no precipitation can occur.

The manner of the agitation can be (a) manual, (b) mechanical, as in the Pako processing machine for photo-finishers, or (c) by means of bubbles of gas, such as air. It is simply necessary to install a small perforated pipe of about $\frac{1}{2}$ inch diameter along the bottom of the tank and attach to an air supply. Excessive air pressure should be avoided as this may cause frothing of the bath.

(4) *Skimming.* The necessity for careful inspection of the surface of the liquid in tanks for scum at frequent intervals, and its removal, if present, by drawing the edge of a sheet of blotting paper across the surface or with cheesecloth stretched over a wire frame cannot be stressed too often.

(5) *Filtering and Sludge Removal.* If, on standing, a sludge settles out in a tank of solution, it should be removed by means of a siphon as illustrated in Figure 4. The bath may then be stirred to insure uniform temperature.

Periodic sludge removal in this manner will greatly reduce the quantity of foreign matter which can have access to the film. For large-scale work, continuous filtration of the processing solutions by pumping through filters, such as the "Full-Flo" filter (Fig. 5) is a further precaution against the presence of foreign matter on the film surface.

If stains or scums appear, an attempt should be made to determine the stage at which the trouble occurred, if necessary by removing test negatives or prints at various stages of processing. This will usually permit determination of the cause and its removal.

F. The Removal of Stains

1. *Photographic Removal.* Colored stains such as yellow developer stain may usually be removed by photographing the stained image through a filter of appropriate color; a Wratten "G" filter is suitable for most yellow stains. This method is strongly recommended as not endangering the negative or prints. In any case, when working with irreplaceable materials the best possible copy should be made before attempting chemical treatment.

2. *Hardening.* Most methods of chemical treatment involve the use of strongly acid or alkaline baths which tend to swell and soften gelatin. Consequently, unless the material is known to be well hardened, the first step in the process is to treat the film in a hardening bath such as Kodak SH-1 and then wash.

Supplementary Hardener (Kodak SH-1)

Formaldehyde	10 cc.
Sodium carbonate, monohydrated.....	6 grams
Water to make.....	1 liter

Use: Bathe film about 5 minutes, then wash 5 minutes before undertaking chemical treatment of negatives

3. *Silver-Silver Sulfide Reducers.* The following reducers are of value for removing finely dispersed silver or silver sulfide (dichroic fog) in preference to the coarser image silver. They will also remove yellow stain from color films, such as Kodachrome, which has been inadvertently processed in a black-and-white developer.

(a) Bathe the stained film in a 1 percent solution of potassium cyanide until the yellowish brown stain is removed. If the image proper is attacked, remove the film immediately and wash. Use rubber gloves and avoid exposure to vapors from solutions since potassium cyanide is a deadly poison. Do not permit the solution to come in contact with acids, otherwise the deadly hydrogen cyanide gas will be evolved.

(b) Bathe the film or print in the Kodak Liquid Fixer with Hardener (1:3) to which 15 grams of citric acid are added per liter. Discontinue bathing and wash immediately if the silver image is attacked. The films need not be prehardened. The time of bathing is around 3 to 10 minutes at 68° F. The bath evolves appreciable quantities of sulfur dioxide gas and should be used in a well-ventilated room. Alternately, the citric acid may be omitted and the temperature of the solution raised to 100° F.

4. *Acid Stop Bath.* For use in processing of film to remove calcium scum and prevent alum scum, developer stain, and silver stain in the fixer. A stop bath may also be employed to remove calcium scum from dried films.

Stop Bath (Kodak SB-5)

Acetic acid, 28%.....	32 cc.
Sodium sulfate, desiccated.....	45 grams
Water to.....	1000 cc.

Use: Agitate film in this bath between developing and fixing. Do not overwork. Check acidity with Kodak Testing Outfit for Stop Baths and Fixing Baths. Capacity—twenty to fifty 80-square-inch rolls per gallon.

The addition of about 2 percent of hydrochloric acid to this bath makes it effective in removing stubborn calcium and alum scums following thorough preliminary hardening.

5. *Bleach and Stain Remover.* The following formula is effective in removing stains due to oxidized developer, residual dyes, and vegetative matter. It softens the film markedly and must be preceded by hardening in Kodak SH-1.

Stain Remover (Kodak S-6)

<i>Stock Solution A</i>	
Water	1.0 liter
Potassium permanganate.....	5.2 grams
<i>Stock Solution B</i>	
Water	1.0 liter
Sodium chloride.....	75.0 grams
Sulfuric acid *.....	16.0 cc.

* Pour slowly into water to avoid overheating or explosion.

Use: Filter A before use to remove particles of undissolved permanganate. Add equal parts of A and B. Bleach about 3 or 4 minutes, rinse, clear in a 1 percent solution of sodium bisulfite, and wash. Expose to strong light (sunlight) and redevelop in Kodak D-51 (below).

Non-Staining Redeveloper. Used following above bleach and re-exposure. Alternately, Kodak D-72 or Dektol may be employed.

Diaminophenol Developer (Kodak D-51)

Sodium sulfite, desiccated.....	24.0 grams
Diaminophenol hydrochloride (Amidol).....	7.5 grams
Water to.....	1.0 liter

Use: Develop to completion, then wash negative before drying.

Note: It is extremely important to expose the bleached film for 1 or 2 minutes to sunlight or to give an equivalent light exposure before redevelopment in D-51 to insure that redevelopment takes place quickly. In the absence of an adequate light exposure, development is retarded, permitting the sulfite in the developer to dissolve more or less of the bleached silver chloride image resulting in impairment of quality of the final silver image.

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Grateful acknowledgment is made to *Photo Developments* for the loan of the plates used with this article — The Editor

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The inclusion of an abstract herein should not be construed as an endorsement of the contents of the article abstracted.

11. PHYSICS OF PHOTOGRAPHY

Optics, Photometry, Illumination, etc. For Lighting and Its Use see: Section 1-6

Changes in Photometric Units [U. S. Bureau of Standards.] *J. Opt. Soc. Amer.*, 37: 402, May (1947). Beginning Jan. 1, 1948, the U. S. Bureau of Standards certificates will be given in terms of the "new" units, in which the candle is defined as one sixtieth times the intensity of 1 square centimeter of a black-body at the freezing point of platinum. The new unit is about 1.9 per cent smaller than the present international candle, and hence values of light sources of low color temperature are correspondingly larger. The difference becomes zero at 2500° K., however, and reverses for higher temperatures, the net result being that no type of tungsten-filament lamp will be affected by more than 1 per cent.—F.P.

12. SENSITOMETRY, DENSITOMETRY, AND PHOTOGRAPHIC STANDARDS

Objective Method of Specification for Sensitometric Curves of Photographic Papers, C. A. Morrison, *J. Franklin Inst.*, 243: 55-61, Jan. (1947). Communication No. 1110. A system of numerical specification of the sensitometric curves of photographic papers is described. Comparison of original curves and their reproductions, made by a new curve duplicator from specifications, shows that the system is satisfactory for production control.

Optimum Spectral Sensitivities for a Reversible Color-Film Process, R. H. Bingham and H. Hoerlin, *J. Opt. Soc. Amer.*, 37: 199-210, Mar. (1947). A method was developed for theoretical evaluation of spectral sensitivity functions to be used with a specified set of subtractive primary dyes in a reversible color process. By using a procedure involving a

numerical calculus of variations, hypothetical blue, green, and red sensitivities were varied systematically to obtain the curves which minimize the errors of color reproduction. These three optimum sensitivities were found to be non-overlapping, and to have maxima at 450 mμ, 540 mμ, and 630 mμ, respectively. As an illustration of the application of the method to the evaluation of experimental sensitizers, color renditions are calculated for two sets of sensitivity functions which are alike in the blue and green region, but different in the red. The two combinations of sensitivities are compared and conclusions are drawn regarding changes of the curves which would yield specific improvements in color reproduction. [Editor's Note:—The conclusions are drawn from only eleven examples and the application of any masking technique is specifically excluded.]—(Authors' Abstract)

13. HISTORY, REVIEWS, BIBLIOGRAPHY, GENERAL THEORY

Including Theory of Sensitivity, Latent Image, Development, etc.

Early Western Photographers, B. Newhall, *Intern. Photog.*, 19: 5-7, 24, Mar. (1947). The author relates the experiences of, and describes the equipment used by some of the wet plate photographers who pictured the mountainous country of western United States during the 1870's. Several of the pictures taken are reproduced.—N.A.E.

14. INDIVIDUALS, CLUBS, SOCIETIES, AND OTHER ORGANIZATIONS

Photo Portfolio, B. D. Holley, *Minicam Phot.*, 10: 30-39, 134-35, No. 8, May (1947). Those who are or become members of the PSA Pictorial Division are afforded an opportunity of joining with foremost photographers of the organization in a nonprofit undertaking designed to provide comprehensive and constructive analyses of their own pictures and those of others in a group. A photo portfolio group consists of fifteen members scattered throughout the United States, plus a commentator who is a recognized

authority on photography. Each member inserts a print for criticism. The prints are circulated among the members and the commentator. On succeeding rounds, each member removes his previous print and inserts a new one.—B.F.DeV.

Lens Expression No. 12 [A New Camera Club]. M. Stagg, *Camera (Balt.)*, 60: 40-47, June (1947). Lens Expression No. 12 is the unusual name of an unusual camera club which is described in this article. The club members who are predominantly assistants to prominent photographers have made the club out of the ordinary by the intensity of their work, the severity of mutual criticism, and the quality of their pictures. After telling how the club operates, and something about the work of each of the members, the author concludes that it is the work of young photographers like these that is expanding the horizons of photography. A number of members' photographs are reproduced.—J.L.D.

Color Photography and the Camera Club, J. Wright, *Ameg. Phot.*, 41: 13, May (1947). The author reviews the effects of the growing interest in color photography on a typical camera club's routine of activities, and describes the steps taken by the San Jose Camera Club to coordinate this interest with its established program of activities.—F.W.

Photographic Section of the Library of Congress, E. L. Adams and M. Lambert, *Library J.*, 71 1081-87, No. 15, Sept. (1946). The nucleus of the photographic section of the Library of Congress consists of about 20,000 photographs from the collection of the Farm Security Administration and the Office of War Information, which were made during 1935-1943. They represent an economic and sociological survey of the American people. The plan of documenting these pictures is described. Negatives are classified as to size and an 8-in by 10-in file print is made from each. Code numbers are assigned and a control card is made out containing a brief record of the subject, the photographer's name, the negative size, and some additional data. Prints are sorted into lots and catalogued. Finally, the prints are mounted on gray sheets, the captions are added, and the entire sheet is photographed on microfilm. When the prints are placed in the classification file, the original order of the story is not changed. An alphabetical index of the first 1737 lots of prints has been issued, and copies of the prints can be ordered, although responsibility for use or reproduction must be assumed by the purchaser.—G.E.M.

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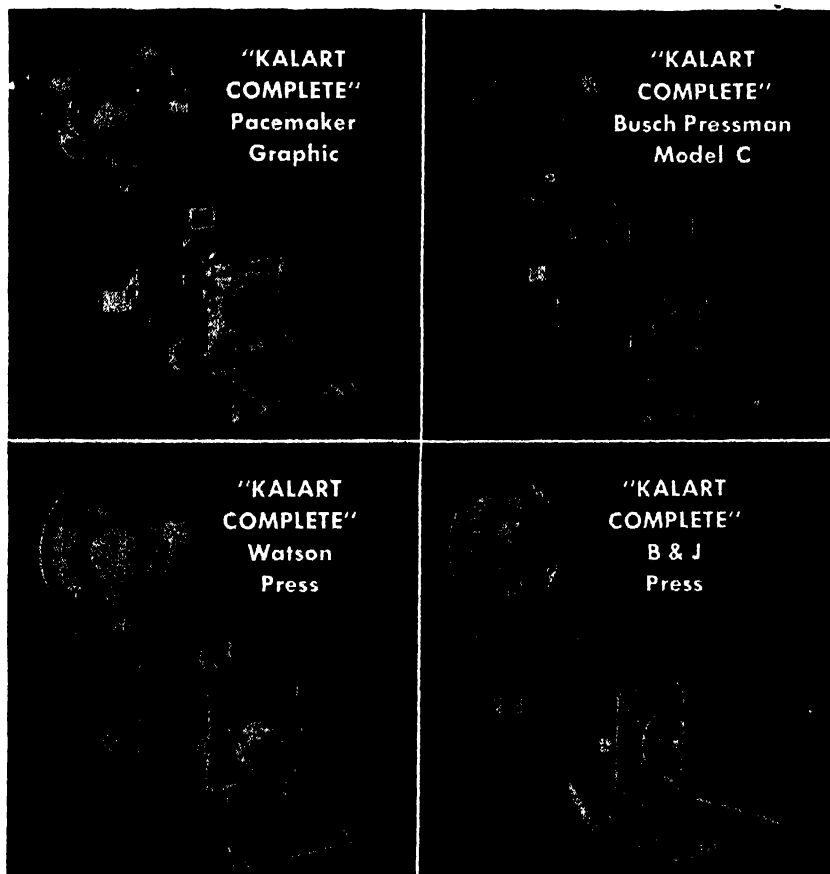
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QUESTION BOX

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Q. Can your Sistogun II be used with a Graflex camera?

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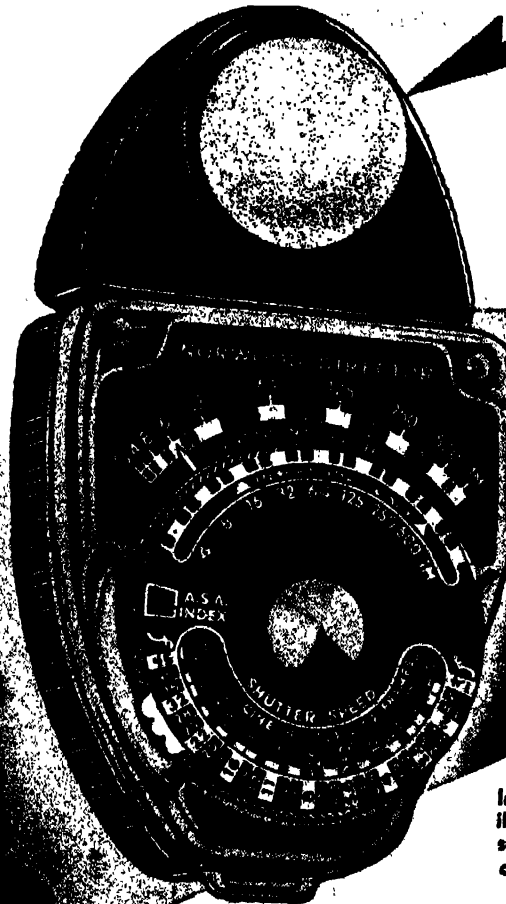
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The Untrod Path

By HARRY K. SHIGETA, FPSA

WHETHER for good or bad the world moves on and with this comes the inevitable changes which affect all phases of our life. While fundamental truths remain the same, outward appearances often seem quite different. In the material world especially, we have witnessed a multitude of changes. Steam replaced the horse, electricity the steam, and now we are entering the atomic age.

It is only logical and natural that a similar transition has been in progress for some time in the field of pictorial art. We regard the old with reverence because we are the result of the past. We admire the works of the old masters because it is from their teachings that we have arrived where we are today. But we cannot stand still, for the world moves on, and we must move with it. The great changes that have come in recent years surround us in overwhelming numbers and result in changes in our outlook and conception of things. We no longer measure distances in miles, but in flying hours.

Indeed, to those of us who are alive and eagerly searching for something new and vital, the old has lost much of its impetus. In looking over publications of 30 years ago, one realizes that there has been very little change in the pictorial art of photography, except perhaps some advances in the technique of the mechanics of the craft.

There have risen within the last decade, some who are adept at rendering the aspects of our life in all its brutal reality. And they claim it is the only and almost a sacred creed. They are called the "Purists" or the "Documentarians." They frown upon those who are the dreamers—and all artists, like inventors and poets, are dreamers—who confine up in their minds and something very close to their hearts.

Re-education of judges, experimenters who are serious, honest and sincere, and a new way of photographic expression are needed if photography is to become a true and recognized art

Even these dreamers begin to feel the need of a new outlet. It is only natural then that there arose a demand for something new in the way of expression. Of course, newness has no true value alone because it is new. But it has some value in so far as it might open a new path leading to something more vital, substantial and important.

Since the beginning of the 19th Century, many movements have taken place in painting. Naturalism, Impressionism, Expressionism, Cubism, Futurism, Symbolism, Orphism, Dadaism, etc., have come and gone. But each has left something big or little, and it is the fusion of all of them that has brought to us "Modern Art."

In our own field we have experimented with types that may be labeled "Realism," "Naturalism," or

"Sentimentalism." It is high time that we rebel against conventionalism and try a hand, even though it may appear childish in the beginning, toward something new in conception, arrangement or presentation.

In Cubism, it is claimed, no effort or intentions were expended to copy nature. Its approach and conception were intellectual rather than sensual, and attempted to reduce all things into geometric elements. A group which was affected by "Dadaism" and frolicked in all sort of romantic extravagance, and merged with "Expressionism," arrived at the doctrine of the expression of thought without the control of reason, seeking to express the state of mind in the subconscious. They called themselves "Surrealists."

I do not believe that we of the photographic craft should copy and imitate what has been done in another field. But, so far as potentiality of photography as a medium of expression is concerned, it has not been explored or experimented with in a serious sense. In looking over the salons, one encounters few photographs which are new, refreshing and stimulating. The fault may lie partly with the juries, whose ideas may be conventional and who refuse to view something new with sympathy and understanding. Their evaluation of pictures may be limited to the extent of their knowledge and experience.

In some cities (including Chicago), art galleries or institutes refuse to accept photography as an art medium, on the basis, they argue, of the



Not concerned with rational reasoning, "Composition" speaks for itself.

mechanical nature of the craft. They further contend that photography can never rise to the level of the free art of painting. The writer is a firm believer that photography can rise to that same level, but in a different way. Photography needs many experimenters, who are not salon conscious, but who are serious and honest with themselves.

Re-Education Necessary

But what is more urgent and necessary is the re-education of judges. Their responsibilities are great, especially in regard to the younger generation. Judges are the

instruments for guiding the future and the source of most of our encouragement.

The illustration, "Composition," expresses itself exactly as titled. It has nothing to do with "Romanticism" or "Sentimentalism." It does not concern itself with rational reasoning. The fault of many photographers is their attempt to connect their picture with rationalism—a fruitless effort to tie it in with something they experienced in the past. When they fail to find anything in the realm of their memory akin to the image they see before them, they condemn it.

An object without any sentimental

relationship to us can be beautiful and interesting. We do not demand of music that it resemble anything we have witnessed or experienced. And, as in music, the forms, rhythm, lines and tonal transition alone can be exciting and interesting without a trace of association with our sensuality and sentimentality. It concerns itself more with our intellect.

As a matter of fact, one finds a better balanced design much more quickly this way than where the sentiment of the subject matter prevails. It is hoped that some among our readers may see the question in the same light and dare to explore the untrod path.

The Oval Table Society, Inc.

BY JOSEPH M. BING, HON.FRPS, FPSA

AN ORGANIZATION that has had an important influence on the advancement of photography is the Oval Table Society, Inc., of New York, which was incorporated in June, 1936. The Society has sponsored many outstanding exhibitions of pictorial photography and has had the strong support of numerous prominent members of the PSA.

As outlined in its charter, the purpose of the Oval Table Society is "To create and promote interest in the art and science of photography in all its branches; to foster research and dissemination of the knowledge of photography as a fine art; to promote and sponsor from time to time exhibitions of photography and other graphic arts and salons for the advancement of the same; to maintain from time to time classes of instruction and to arrange for lectures for the advancement of photography and artistic conception and mechanics of the graphic arts. This corporation is not organized for pecuniary profit, nor shall any officer, director or mem-

Fourth in a series on national organizations in the photographic field. The O.T.S. has aided immeasurably in advancing public interest and participation in pictorial exhibitions in U. S.

ber thereof receive or be lawfully entitled to receive any pecuniary profit from the operations thereof."

The membership consists of Executive Members who alone are entitled to vote and direct the affairs of the Society. The Executive Members may appoint Associate Members or other classes of associates in accordance with the By-Laws and such Associate Members and other classes of associates shall continue as such at the pleasure of the Executive Members.

Born in the Depression

In the depression years of 1933 and 1934, photographic activity was at a low ebb. There were hardly any exhibitions of quality; the public was apathetic. It became apparent that only an unusually stimulating occasion could bring together the

work of the then renowned photographers and secure for such an exhibition the best possible display.

The Royal Photographic Society lent its great prestige in this emergency. The President and Council of the Royal delegated me to assemble an Invitation Exhibition of American Pictorial Photography. They supplied lithographed invitations in the name of the Royal, requesting outstanding photographers and clubs to furnish one print each of their own selection.

In this task I was supported by an Honorary Committee consisting of Messrs. Pirie MacDonald, Frank R. Fraprie, Dr. Maximilian Toch, William Alcock, Frank V. Chambers, Sigismund Blumann and George High. This was the nucleus of men who later formed the Oval Table and were among the charter members of the Society.

* From a talk given before the Oval Table Society on February 1, 1947 at the New York Athletic Club, New York City.

The show was exhibited in London during December 1934, was much acclaimed, and received a great deal of publicity from the British press. Over 130 photographers and 21 clubs and magazines responded with a total of 155 excellent prints. After the collection returned to New York, the National Academy of Design invited us to exhibit the salon as their guests in their sumptuous galleries.

That was "news" all around. The opening, attended by prominent persons of the art world, was a great event. It was the first time that an exhibition of photographic art was displayed in the Academy, and the significance was not lost on the public. Jonas Lie, President of the Academy, opened the exhibition on April 13, 1935. The show received much publicity both in London and in this country.

After New York, the collection was exhibited by the U. S. National Museum, Washington, D. C.; Museum of Science and Industry, Chicago; Museum of Fine Arts, Boston; and DeYoung Museum, San Francisco. A conservative estimate of visitors to the several showings is 130,000 persons.

It was on December 8, 1934, that a "Round Table" was organized which led to the formation of the Oval Table Society. When Pirie MacDonald, Adolf Fassbender, Dr. Ruzicka and Herman Edgar were at my apartment, I proposed the forming of a sort of informal group of friends, to foster representative photographic exhibitions, to finance them ourselves, and to work for the advancement of photography in this manner.

Others felt the same way, and they called on me to promote an international salon. Bing and Fassbender of our group met with Frank Liuni, Irving King, Walter Dreicer, Ira Martin and Fen Small at the Yale Club to discuss the project. The then troubled world situation made an international salon too ambitious at that time, and we limited the scope to a Metropolitan Salon, open to any resident within 50 miles of Columbus Circle, New York City.

When the question of a name arose, we decided on "Oval Table," that

being the shape of the table around which we met at the Yale Club.

The Metropolitan Salon was a success. There were 1,200 entries in the two classes, beginners and advanced workers,—all from the city environments alone. A total of 324 prints were displayed at the American Museum of Natural History, free to all visitors, in December 1935.

Then we obtained the British Section of Pictorial Photography from the 1935 Annual Exhibition of the RPS. The British Empire Chamber of Commerce, together with the Oval Table, presented this exhibition at the British Building in New York City on January 8, 1936. This was a gala occasion and the show was opened by Sir Gerald Campbell, British Consul General in New York.

Thus the "ice was broken" for the reestablishment of international contacts, and photographic exhibitions were again the thing to see. To be an exhibitor became the amateur's ambition and reward, and camera clubs picked up membership and activity. The aims of the small "Round Table" group were realized.

During 1935, Frank Liuni, Ira Martin and Samuel Grierson met with Irving M. King and William J. Lane in the latter's office, and Mr. Liuni explained his idea—which led to the Metropolitan Camera Club Council, now serving more than 100 member clubs and representing over 7,000 members

Start of the PSA

Into the same period falls the birth of the PSA, evolving from Louis F. Bucher's Associated Camera Clubs of America. On September 15, 1933, Mr. Bucher, as chairman, Clare J. Crary, vice-chairman, Dr. Max Thorek, secretary, and the late R. L. Van Oosting, treasurer, invited the photographers of the U. S. and Canada to join the PSA.

In 1935, under the presidency of Dr. Thorek, the PSA had taken root and was on its way to become the outstanding national and central photographic organization of the Western Hemisphere. Dr. Thorek was followed in the presidency by three Oval Table Companions: Frank Liuni, John S. Rowan, and the incumbent

President, Charles B. Phelps, Jr.

After the "Oval Table" was incorporated as Oval Table Society, Inc., a non-profit organization, in June 1936, the first President to be elected was Pirie MacDonald, Hon. FPRS. Widening its activities, the Society presented in November 1936 The National Salon. There were two sections, pictorial and scientific, both judged by prominent experts. They selected, from over 2,070 entries, 351 excellent examples of American photography.

In January 1937, the Society imported and presented the London Salon of 1936 (British section) at Rockefeller Center, New York City, and many thousands of visitors admired the British prints.

Sponsored Great Salon

Now the time was ripe for an International Salon. It was carefully organized, supported by ranking men abroad who accepted appointment as Commissioners of the Society, and financed by donations from a few of the original charter members.

There were 3,155 entries from all over the world. A jury of 10 renowned photographers and artists made the selections, and 568 prints were exhibited. J. Dudley Johnston, Hon. FPRS, came over from London to sit on the jury. The Salon opened on November 16, 1937, at the Galleries of the Fine Arts Society in New York. About 15,000 visitors viewed it between Nov. 17th and 30th. The International Salon was widely acclaimed as one of the great events in American photography. Other successful exhibitions followed.

Meanwhile, I had started a collection of fine prints, the work of top pictorialists here and abroad. They were in all the diverse mediums and a fair cross-section of the taste of their respective periods. This collection—or part thereof—was loaned frequently to camera clubs and conventions in New York and Chicago, shown at the World's Fair, and travelled in the name of the Oval Table Society. The collection has since been presented to the RPS and the PSA.

And so, the Society has fulfilled its primary task and complied with

the purposes outlined in its charter. In the wake of our successes, exhibitions were initiated by others in many places and forms, and the Oval Table stepped into the background, to let the many useful photographic organizations and clubs have full sway.

During all this time, the OTS has maintained itself as an *honorary* Society, honoring itself by honoring distinguished photographic workers in all of the branches by electing them to Companionship as Associates. It has become evident, time and again, that this demonstration of appreciation has been gratifying to those elected. Of course, neither dues nor obligations are imposed upon our Associates; we honor their achievements, and expect sincerely their continued work and success for the advancement of photography.

The unusual feature is that we are *not* a club, but are a Society legally, and in spirit a *companionship*. The respect of the photographic world is ours, not for what we do in a corporate activity, but what the individual Companions do and stand for. The only reservation in our selection of new Associates is that, besides their fine achievements, the proposed person must be congenial to those already within the Society.

The constitution of the OTS provides that a Board of Directors or voting members elect officers and agree unanimously upon the election of Associates, either in plenum or by delegation to the Executive Committee. At the present time there are 14 Companions on this Board.

*Companions of the Oval Table
Society as of July 1, 1947*

Directors

Joseph M. Bing, Hon.FRPS, FPSA... President
Adolf Fassbender, Hon.FRPS, FPSA... Vice-Pres
Clare J. Crary, FRPS, APSA... Treasurer
John V. Hansen, FRPS, FACL... Secretary
Dr. D. J. Ruzicka, FRPS, FPSA...
Exec. Member
Robert A. Barrows, FPSA, Asst. Treas.
John H. Magee, ARPS, APSA Asst. Sec
Edward Alenius, FRPS, FPSA
Chester Kohn, ARPS
Nickolas Muray, FRPS
Ira Wright Martin
Charles B. Phelps, Jr., ARPS, FPSA

John S. Rowan, FPSA, Hon.PSA
Mrs. Helene Sanders, FRPS, FPSA

Honorary Member

Dr. Orrin Sage Wightman, FRPS, Hon.PSA

Commissioners

J. Dudley Johnston, Hon.FRPS
Adolph Stuber, FRPS, APSA

Associates

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Gustav Anderson, APSA
Charles K. Archer
Robert C. Bagby, FRPS
Dr. Harry Baines, Hon.FRPS (England)
Don Bennett
Harold M. Bennett
Robert W. Brown
John George Capstaff, Hon.FRPS
Prof. L. P. Clerc, Hon.FRPS (France)
Bertram Cox, Hon.FRPS (England)
Dr. John I. Crabtree, FRPS, FPSA
Dr. David R. Craig, APSA
Edward C. Crossett, FRPS, FPSA
Miss Eleanor Parke Custis, FRPS, FPSA
Alfred A. DeLardi, FRPS, FPSA
Jacob Deschin, ARPS
Joseph G. Dombroff
Richard Dooner, APSA
John W. Doscher, FRPS, FPSA
Ernest E. Draper
Gabor Eder
Major Charles E. Emery
Frank R. Fraprie, Hon.FRPS, Hon.FPSA
Arthur L. Gale, FACL
C. Wesley Gibbs
Carl Louis Gregory
Samuel Grierson
Arthur Hammond, FRPS, FPSA
Wardlaw McG. Hammond, ARPS
Forman Hanna, FRPS
Norris W. Harkness, APSA
Percy W. Harris, FRPS (England)
Col. Joseph W. Hazell, ARPS

Charles Heller, APSA
Fred. S. Herrington, FRPS, APSA
Lejaren A. Hiller
John R. Hogan, FRPS, FPSA
Olga Emma Irish, FRPS, APSA
Yousuf Karsh, FRPS, FPSA
Stanley A. Katcher, ARPS, APSA
Saul H. Kirschenbaum
Alexander J. Krupy
Edward H. Leighton
Henry M. Lester
Col. Frank Liuni, Hon.PSA
Herbert C. McKay, FRPS
Donald McMaster, Hon.FRPS, FPSA
Mrs. Rosalind Maingot, FRPS (England)
Thomas J. Maloney
Glenn E. Matthews, FRPS, FPSA
Arthur S. Mawhinney, FRPS, FPSA
Dr. C. E. K. Mees, Hon.FRPS, Hon.FPSA, Hon.M.Phot
John P. Mudd, ARPS, APSA
Prof. C. E. Neblette, FRPS, FPSA
Dr. B. J. Ochsner, FRPS, FPSA
Dr. Arthur J. Olmsted
Leo A. Pavelle, ARPS
Fred Peel, FRPS, FPSA
H. Crowell Pepper
Rowland S. Potter, FPSA, Hon M.Phot
Fred. Quellmalz, Jr., APSA
Oscar Willard Ray
Edward F. Raynolds, FRPS, APSA
Valentia Sarra, FRPS, FPSA
Dr. Ernst Schwarz, APSA, Hon.M.Phot
Richard Leo Simon
Fenwick G. Small
Dr. D. A. Spencer, Hon FRPS (England)
F. M. Tuckerman, ARPS
Lloyd E. Varden, ARPS, FPSA
Joseph R. Vilella
E. V. Wenzell, APSA
Charles G. Willoughby
Col. Roy W. Winton
John H. Wood
Leslie J. Woods
Jack Wright, FRPS, FPSA
George Allen Young, APSA

Whence Photo-Journalism?

By H. A. SCHUMACHER, APSA †

MOST OF YOU are already playing your part in the business world. If you are ready and willing, let's seek together the answer to that big \$64 question: "Whence Photo-Journalism?" You are, as members of the PSA Photo-Journalism Division, active or interested in a field

* An address given at the 1947 PSA Convention, Oklahoma City, October 9, 1947.

† Member of the Executive Committee, PSA Photo-Journalism Division; Vice President, Graflex, Inc.

both solidly rooted in the past and essentially necessary to the future.

Let's turn back the pages of history a bit. People have always made pictures. The early caveman chiseled his story in stone or daubed crude pictures with colored roots and earth long before written *words* were conceived. The Egyptians hit upon pictures as the most forceful, simplest means of communicating and recording history. The ancient Chinese

derived his alphabet from simplified pictures. The early methods were crude, but more important than methods was the basic underlying idea: the *power of pictures* to enlighten, entertain and instruct.

Who could look at DaVinci's "The Last Supper" without feeling that he was more closely aware of Christ as a personality? What words could ever enable us to know Abraham Lincoln as we do through Matthew Brady's famous photographs? How many eye-witness reports of battles, or brilliantly written stories on the philosophy behind the war, could begin to approach the impact of Joe Rosenthal's Iwo Jima flag-raising photograph?

There are countless examples of picture-power that bear out the old Chinese maxim that "A picture is worth ten thousand words,"—a maxim, which one eminent psychologist after years of studying newspaper readership has modified to read, "A *good* picture is worth four columns of type." If we weren't sold on the importance of pictures, none of us would be making a career or an advanced hobby interest out of some aspect of photography.

But, let's look at some *facts*. Let's look at pictures and the American reading public.

The Picture Newspapers and Magazines

Four of America's seven largest circulation newspapers, with a combined circulation of over 6,000,000 copies daily, devote so much of their editorial space to photographs as to warrant the name "picture newspapers." I refer to the New York *Daily News*, the New York *Daily Mirror*, the New York *Journal-American* and the Chicago *Herald-American*. Two of these papers, and hundreds of smaller ones, have built virtually their entire circulation on the premise that the reading public prefers its news quickly and vividly—in photographs. The trend toward photo-journalism is so great that an executive of the Associated Press recently estimated that in the next few years photographs and text would divide newspaper space evenly between them.

Popularity of photos in newspapers and magazines increases steadily. Pictures can have important influence in the pursuit of international peace,

Let's look also at the American reading public's choice of magazines. Of the eight largest general circulation magazines published in this country—*Reader's Digest*, *American Weekly*, *Life*, *Parade*, *Saturday Evening Post*, *Collier's*, *American Magazine* and *National Geographic*—only one finds it possible to build reader interest without pictures. Four of the remaining seven magazines are built solely on photography. The other three devote as much as one-third of their editorial space to pictures.

No one has ever compiled exact statistics that would enable us to know how many people would prefer to do their "reading" with pictures. But the success of such frankly photographic ventures as *Life* and the New York *Daily News* is ample testimony that people, counted in the millions, enjoy receiving news, entertainment and education through the medium of pictures.

Through the Advertising Research Foundation's studies of newspaper reading, we can learn even more interesting data about reading tastes. I have chosen one of their most recent studies, which appears to be typical of the findings.

The first thing apparent in this study is that the three most-read features, by both men and women, in the average newspaper are: the editorial page cartoon—with 65% readership; the comic strips—with a mean readership rating of 67%; and the one-picture humor panels—which 69% of the readers see regularly. Aside from indicating that people enjoy humor, these figures point up sharply a readership value of pictures that is not enjoyed by the presumably equally humorous syndicated text columns carried by this and other papers.

Every picture, every caption and every text piece studied by the Foundation were checked to find the percentage of people interviewed who had read and remembered seeing each

particular item. The first page of the paper selected for this study carried text stories on the railroad strike, an air transport crash, the UN activities, an earthquake in Mexico, the sinking of a fishing boat and a half-dozen local stories about people in New Bedford, Mass. A two-column *photo* of the fishing boat's skipper and his dog was seen by 20% more people than any other story on page 1, and 50% more people saw this picture and caption than read the text story of the same accident. Three other head shots on page 1 also received uniformly higher readership than any text on the page.

On page four, a one-column by four-inch photo and caption of national interest was buried among over a dozen five- and six-inch text stories on local events. Once again, we find that the picture and caption achieved twice the readership of any text story on the page.

These few examples indicate the interest readers show in pictures. *Entire picture pages* dramatize the efforts to which more and more editors are going to provide *more* photographs. In a study of several newspapers running such pages, it was found that they out-pull even the comic strips, with an average of 84% of the men and 90% of the women reading such pages carefully. Compare the effort involved to build a page of text that will begin to approach such readership.

New Responsibilities

Yes, the power of pictures is obvious—so much so that Pulitzer Awards are now made for great press photography. And it is a force that hasn't even begun to reach its full potential.

Recently the Philadelphia *Inquirer* began facsimile radio broadcasting of its paper to department stores scattered about the city. History is in the making on every front—and all of us engaged in any way in photo-

journalism have a new set of responsibilities in this new post-war world of ours. It may be that the setting and the requirements haven't yet unfolded sufficiently for all to see. Or, maybe we are so close to the changing scene that we are short on perspective.

Nazis in Germany assumed power through force and through abortively seizing on and exploiting every instrument of propaganda. Photo-journalism was one of their sharpest weapons. We, too, can allow photo-journalism to be used as a dangerous weapon—or we can apply its full power to the job of enlightenment of peoples. Would that we could freely enter Russia with our free and enlightened press—free to operate without restraint and to enlighten without limitations. Could we but have one year of such action, peace treaties would be written and the world might sooner be reconstructed as a family of nations willing and able to live together in peace.

You who are in photo-journalism—and you who may be prospective entrants—have great opportunities and greater responsibilities ahead. Yours is the opportunity to foster a fuller understanding of the political sciences and the education of the masses in community living. You have the chance to create understanding for the international scene and to pinpoint the pitfalls and the prices of narrow nationalism—wherever it may be practiced. Yours is an obligation and a responsibility for loyalty to your present or future employer, indeed; to your State and Nation—without question. But beyond all that, your obligation and your loyalty must be forever to humanity as a whole.

Assuredly the economic climate today is unfavorable in many respects. The sunshine of truth has been dimmed by clouds of doubt, by the soot and ashes from pinkish fires, and by the debris of many needless economic explosions. But, we *can* clear the atmosphere and restore an invigorating climate if we are willing to *work together* for it. The day will be hastened when the full forces of journalism and communications are brought to bear on the blight—

by those who *see* Democracy, *think* Democracy, *live* Democracy, and *are willing to fight* for Democracy to the end that every living person be exposed to the *truth*. In this great and fundamental challenge all constructive forces must be marshalled—our halls of learning, our fraternal, professional and avocational associations such as the PSA, our clubs, our homes—every one supplementing the spearhead work of the press, radio and television.

When Johann Gutenberg perfected movable type in the year 1426 so that Caxton might invent the press in the year 1450, a chain reaction more potent than atomic fission was released upon the world. The forces turned loose by these men were, like atomic energy, equally powerful for the causes of good or for evil. The fight for freedom of the press, first successful in 1694, has *never* been won. Always have there been scar-tissue areas of the earth where the suppression of the press afforded the breeding ground for economic diseases, ideologies and worldly ills which, like any pestilence, can be contained or suppressed only by herculean efforts.

There are, indeed, few powers so great and potent as a truly free press—willing and *able* to reveal conditions as they are. By the revealment—the first step toward betterment—followed by suggested improvements, the democratic voices of majorities and minorities alike are sure to be heard.

But, all these things so urgently clamoring for the doing can be done only when the press—including the press of totalitarian countries—is free and unfettered. Indeed, here at home, there is room for progress. The American press is in some cases hampered on the one hand by “vested interests” of varying scope and by political or class partisanship on the other. Half-truths, insidious subterfuge and partisan bias when masquerading in a news story or news picture are potentially as dangerous as the very suppression of the press itself! They, too, block right thinking and delay our social solutions. To avoid honest mistakes may not always be humanly possible, but we

can be honest and unselfish in the endeavor. Then will the press be a true mirror of America and an unyielding influence for free Democracy in the world.

Whence photo-journalism? *That* is it. To make our press a true mirror of America and an unyielding influence for free Democracy in the world. You can help speed it on this course.

BOOK REVIEWS

QUARTERLY SUPPLEMENT NO. 34, for the Photo-Lab-Index, by Henry M. Lester, 128 pp., 1947.

This is the last issue of Quarterly Supplements for 1947. It consists of 128 pages of new and revised information to bring the Photo-Lab-Index up to date. A complete revision of the data on Dufaycolor is included, as well as additional film data covering the use of earlier Weston exposure meters with current high-speed films, new information on illumination, motion picture data, color film and filter data, recommendations on photomechanical processes, and miscellaneous additions.

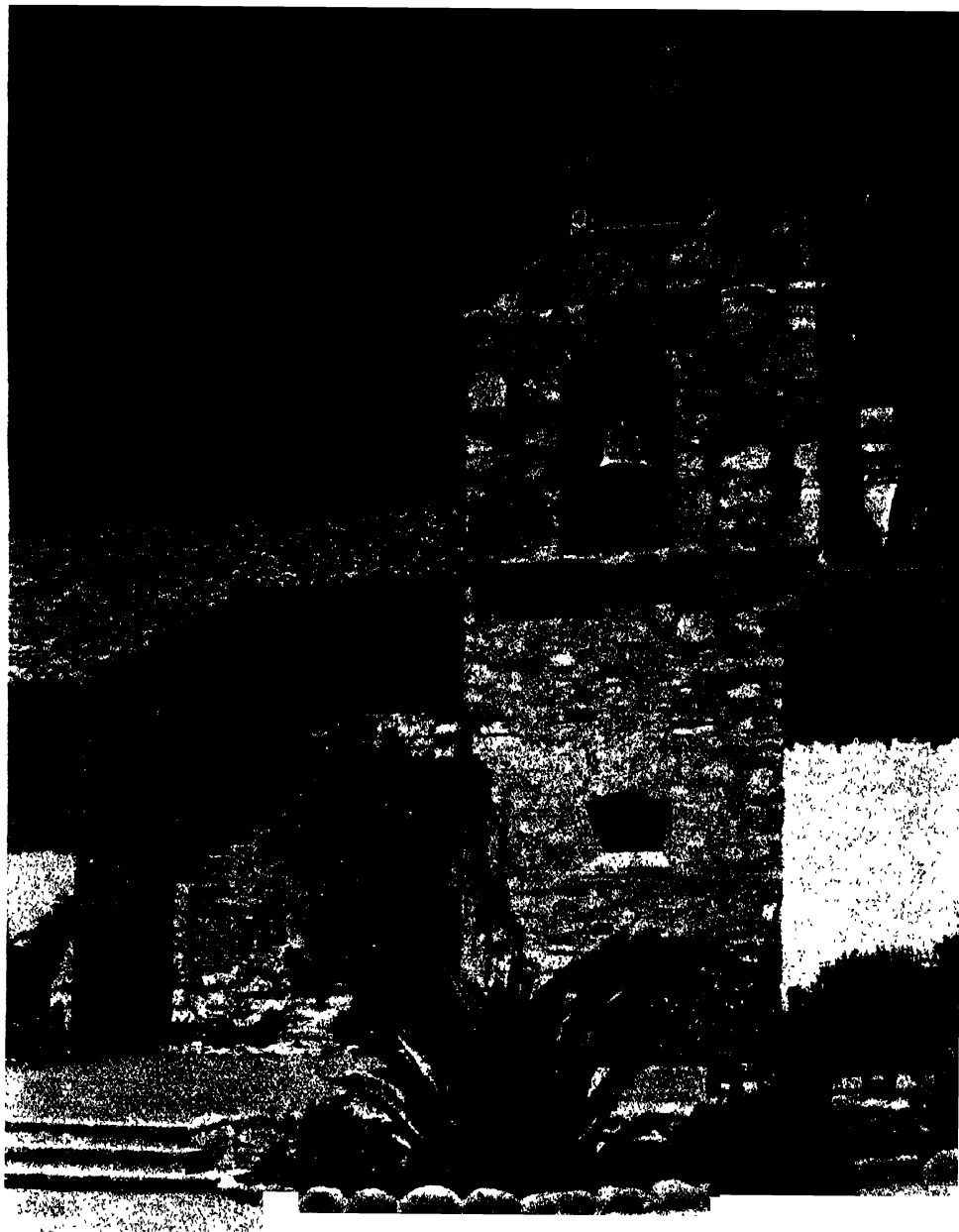
A PALESTINE PICTURE BOOK, by Jakob Rosner, Schocken Books, Inc., 342 Madison Avenue, New York 17, N. Y., 141 plates and text, 1947, cloth, \$5.00.

This book contains a wide selection of fine pictures depicting the progress and achievement which the Jews have made in the resettlement of Palestine. Photographer Rosner traveled across the entire country to make this documentary record of Palestine and its returned people. The pictures are grouped into six sections, respectively entitled The Land, The Jordan, Two Cities, Rural Settlement, Interlude, and The Yemenite Jews in Palestine and Jerusalem. The photographs are well reproduced and will be of interest to amateur photographers in general, but of more specific interest to those people desiring to know more about the remarkable social experiment of the Jewish return to Palestine.

GOOD PICTURES, Helpful Hints for the Amateur, by J. L. “Mac” McCoy, published by Argus Inc., Ann Arbor, Michigan, 47 pp., 1947, paper, 25¢.

This is a small basic instruction booklet for the beginning photographer, consisting of 17 chapters. It explains what happens when a picture is taken, the elements of camera design and operation, depth of field, filter application, film selection, how to get correct exposure, how to make pictures attractive, what to photograph, principles of color photography, film developing, enlarging, slides for projection, etc. The booklet is profusely illustrated.

...from
Edward Weston's
first group of
Kodak Ektachrome
pictures



KODAK Ektachrome Film gives you color transparencies of exceptional brilliance...excellent gradation...moderate contrast. Look into the shadows of this reproduction from a Kodak Ektachrome transparency; note how the basic hues hold throughout both the shadow and the highlight areas.

Strictly for user processing, Kodak Ektachrome Film comes in all popular sheet-film sizes and in two types, for daylight and artificial light. Both types of film, and Kodak Ektachrome Processing Kits as well, are available at your Kodak dealer's.

Kodak color also includes Kodachrome Film for most miniature, home-movie, and sheet-film cameras...Kodacolor Film for most roll-film cameras.

It's Kodak for Color

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Fresh Data—Several of the popular Kodak Data Books are now available in new, completely revised editions.

Just off the press is the Fourth Edition of the Kodak Data Book, "Kodachrome and Kodacolor Films." This is a thorough revision of the material in earlier editions—together with important new material. One important, helpful addition: a summary of the various types of reflectors that can be used in color photography. Most of the illustrations, both color and black-and-white, are also new.

Your Kodak dealer now has the Fourth Edition of the Data Book, "Black-and-White Kodak Films." This book has been increased in number of pages... contents have been extensively revised to include new and additional material on exposure guides, Kodak speeds, American Standards exposure indexes... illustrations with exposure recommendations added... and data sheets brought up to date.

A new, Fourth Edition of the Kodak Data Book, "Copying," includes an extensive revision of text material and data sheets—and a description and drawing of an easy-to-build copying stand, together with diagrams of two types of setups for copying originals, showing correct placement of lamps and camera.

The new Data Book, "Processing and Formulas" (which used to be "Formulas and Processing"), contains several new formulas, and revisions of thirteen others to eliminate desiccated sodium carbonate and substitute the more popular monohydrated form. Several obsolete formulas have been deleted.

Photographic data are good only if up-to-date. Glance over these new editions, and see if your personal file of reference material doesn't need a bit of replenishing.

For Color—If you make color prints and use one of the old-fashioned registering methods, you're definitely out of date. The Kodak Dye Transfer Blankets, evolved for use with the Kodak Dye Transfer Process, convert a slow, troublesome job into a swift, precise, trouble-free operation. Once you've used such a blanket to print a set of matrices, you'll never bother with any of the older techniques. The

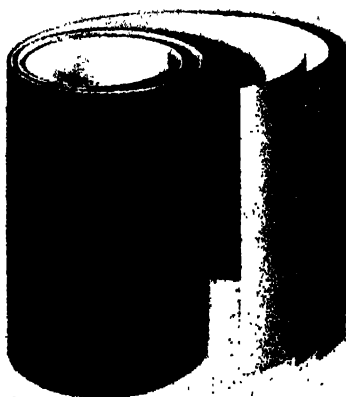
price of these durable plastic blankets is moderate, too—much less than you might expect.

And if you're interested in hand-coloring of prints, either the Kodak Water Color Booklets or the handsome Kodak Transparent Oil Color Outfits will equip you for superior work.

Print Mounting—It's a quick, easy operation if you use Kodak Thermount Tissue and a Kodak Thermount Iron—a small, handy electric iron with an automatic thermostatic control to maintain the optimum temperature for the tissue. Ask your Kodak dealer to show you.

Print Drying—A few fortunate amateur photographers have plenty of space in their dark-rooms for a rack of cheesecloth stretchers. Others, the great majority, must keep their print-drying operations on a more compact basis; and for these, the Kodak Photo Blotter Roll is a handy device—with certain virtues that cheesecloth stretchers lack.

This blotter roll consists of two broad strips of white blotting paper, cloth-backed for dura-



bility, and of the purity required for photographic use. Each strip is 11½ inches wide and 6 feet long. In addition, there is a corrugated-cardboard strip of the same dimensions to permit air circulation through the roll. Prints properly placed in the roll will dry with a smooth reverse curve, which helps counteract the inward-curling tendency of photographic paper, and facilitates subsequent trimming and mounting operations.

Film Drying—Makeshift hanging devices will get you by until the day when a fine negative, representing a lot of effort and some high hopes, falls on the floor, with the wet emulsion down. Then you'll take a new interest in reliable film clips, especially designed to forestall such tragedies. Kodak Junior Film Clips are so

designed—and the sooner you start using them, the safer you'll be.

Family Wash—To insure permanent prints, there's no substitute for clean water, changing constantly throughout the washing period. Approximately the same degree of freedom from hypo can be achieved by shifting the prints through a series of changes of water—but that's a nuisance. You can avoid the shift-and-rehull routine by using a Kodak Automatic Tray Siphon on the wash tray, or by slipping an inexpensive Kodak Washing Assembly into the sink drain when you start making prints. Either of these devices provides you with constant circulation of water all the time your prints are washing.

Handy Flasher—The new Kodak Photo Flasher was designed, primarily, to make flash photography feasible for any inexpensive camera that can be set for a "time" or "bulb" exposure. However, this little device will often prove handy to the advanced amateur—even though he already has fine cameras and complete flash equipment. Consider, for example, the outdoor night shot which requires both a time exposure and an extra dash of illumination from some point well away from the camera. Without trailing extension wires, the Photo Flasher can be carried to any point in the scene—or any number of points—to put illumination just where it's needed, from whatever angle it's needed. At the price, it is a gadget which should be in every serious amateur's camera kit.

Those Expiration Dates—Now that warm, damp weather is approaching, a gentle warning about the care of film may be opportune.

Expiration dates on film are computed on the basis of good average storage conditions. But prolonged storage in a hot atmosphere will affect film sensitivity—and long keeping in humid places entails the risk of edge fog. During warm weather, film should be used up promptly. If you must store it as much as two months, keep it at a temperature below 75 degrees Fahrenheit. For longer periods, seal it in a dry jar, and refrigerate it.

Miniature color film in metal cans, and movie color film packed in sealed metal foil, are well protected against humidity. However, heat and excessive age will upset the color balance. If you must keep such film for a long time before exposure, keep it cool—and don't crowd the expiration dates. And after exposure, see that the film is processed without delay, no matter what the weather.

Ask your Kodak dealer about the new Kodak Tri-Chem Pack. It's the newest idea in processing convenience: a 20-cent kit of Kodak Universal M-Q Developer, Universal Stop Bath, and Universal Fixer. Enough for two average-size film rolls, or 50 prints 2½ x 3½ inches. Mix, use, and discard—no storage problem, no stale solutions. If your dealer doesn't have it now, he will—very soon.

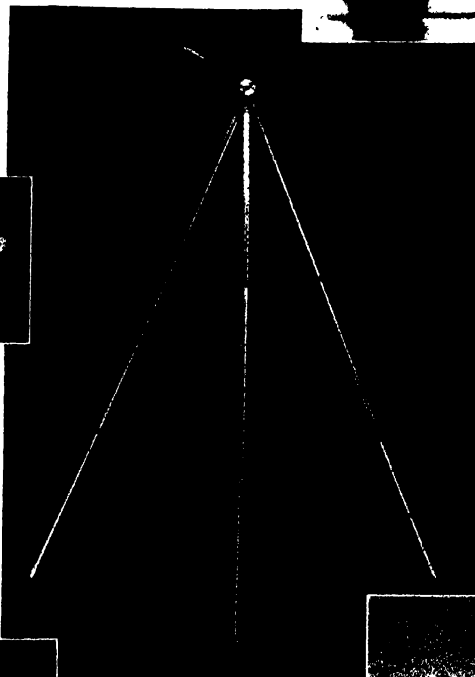
Steady As You Go

WABBLING CAMERAS don't make sharp pictures. Your hand may be as steady as anybody's—but how steady is that? Even at a shutter speed of 1/25 second, the risk of camera movement is considerable—and a very slight movement of the camera will do a great deal of harm. Furthermore, camera motion blurs the whole picture, not just a part. At any shutter speed slower than 1/25 second, a steady support for the camera is generally regarded as essential.

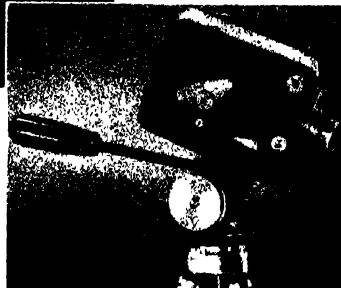
Kodak offers you numerous aids to camera steadiness—each with its special advantages and points of usefulness. From this page, select the ones that best fit your needs. You'll be the gainer.



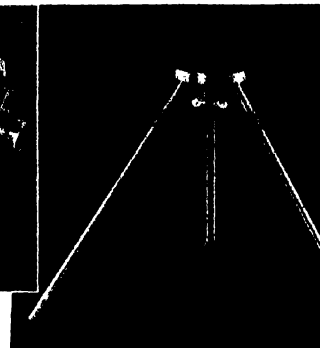
Legs of the featherweight Kodak Eye-Level Tripod (above and at right) are joined to the tripod head by ball-and-socket fittings. These limit the spread of the legs to 30 degrees from vertical—thus insuring that this tripod won't collapse when set up on a slippery floor. It's an important feature to the owner of a finely made still or movie camera.



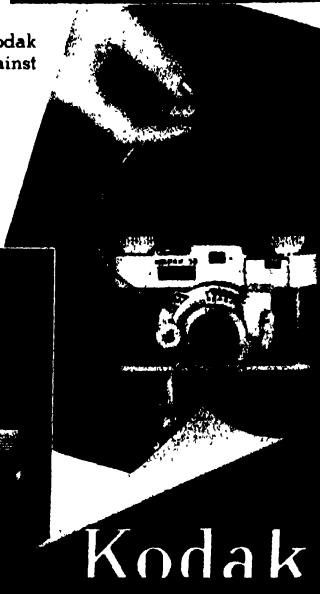
THE rugged Cine-Kodak Tripod (at left) has its own built-in head for vertical and horizontal panning. Note telephoto lens on camera; with such long-range lenses, a rock-firm tripod is essential.



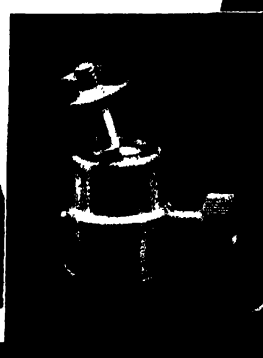
Indoors, the Kodak Table Top Tripod finds many uses →



FOR any long exposure—and even short ones—a flexible Kodak Metal Cable Release (at right) offers additional protection against camera motion. Use it instead of the lever release.



BELOW, LEFT, the compact Kodak Optipod. It clamps on a chair—or table—or screws on a tripod—and supports your camera at any desired angle. Below, right, the Kodak Tilt-a-Pod; it adds any-angle flexibility to your tripod.



HERE'S the right way to set up a tripod:

Extend the tripod legs to the desired length. Near the top, grasp one leg of the tripod in your right hand, one in your left, and spread them in a "V." Face the scene, and plant the remaining leg in front of you. Now step back one pace, and bring the other two legs of the tripod down at your left and right.



SUPPOSE a contact print seems sharp—yet enlargements prove "mushy." These illustrations (from the book "This Is Photography") help explain why. They're small sections enlarged from two negatives of the same subject. At the left, 1/25 second; at right, 1/100 second, with the same lens. Camera motion, obvious upon enlargement, has destroyed all the definition in the 1/25-shot. If the camera had been on a tripod, both shots would be wire-sharp.

THE Kodak Eye-Level Tripod (left), with its accessory Turn-Tilt Head for movie panning or quickly adjusting a still camera to any desired angle, is ideal for the camera enthusiast. Feather-light, the tripod weighs only two pounds. Its legs of sturdy aluminum tubing extend to a full 60 inches—but close down to only 22½ inches for carrying (far left). Below, left, a close-up of the smooth-working, smartly designed Kodak Turn-Tilt Head, which offers 180 degrees of vertical panning and 360 degrees of horizontal panning. Tripod and Turn-Tilt Head are engineered to provide firm support for any of the more popular still and movie cameras.

Kodak

Controlled Light vs. Lens Flare

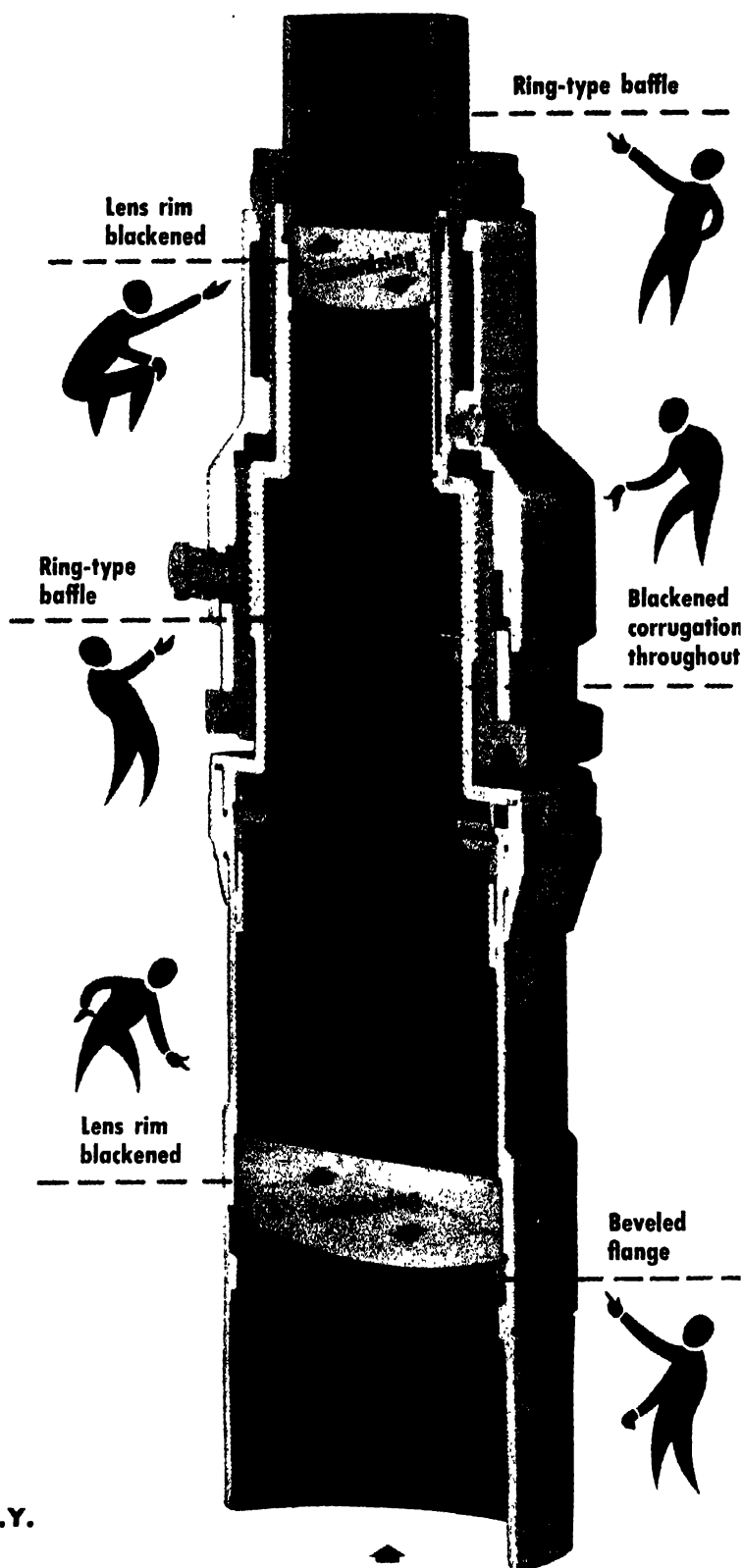
Kodak fine lenses control the flare-producing light rays . . . to insure better contrast in your negatives . . . greater color purity . . . better detail in the shadow areas.

How is this light control accomplished? By *Lumenizing* all glass-air surfaces with a hard lens coating; by sharp-edged rings, called baffles, carefully positioned inside a long lens barrel; by blackening the lens-supporting flanges and rims of thick glass elements; by corrugating and blackening the inside surface of the lens barrel.

The Kodak system of light control in lenses holds lens flare to a minimum . . . traps stray light rays that would otherwise be reflected by the inside of the barrel . . . transmits a maximum of effective image-forming light . . . *gives you better pictures.*

Whatever your picture activity . . . action photography, informal portraiture, landscapes, full color, enlarging, screen projection . . . make use of the best that optical science can offer—a Kodak lens.

Eastman Kodak Company, Rochester 4, N.Y.



ALL GLASS-AIR SURFACES
are *Lumenized*—ultrahard-coated
the Kodak way—to minimize reflection
and increase light transmission.



Note: To indicate clearly how Kodak lens engineering controls stray light—holds flare to a minimum—the illustration above shows a long-focus lens.

*Official Publication of the PSA International and Photo Portfolios**A PSA Pictorial Division Activity***RAY MIESS, Editor**1800 N. Farwell Ave., Milwaukee 2,
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Mrs. Sylvia Sminkey, General Secretary.

*The PSA Photo-Portfolios:*Eldridge R. Christhill, APSA, Chairman,
5819 N. Ravenswood Ave., Chicago 26, Ill.

International Portfolio Exhibits

THIS NEW Pictorial Division activity is growing rapidly and is becoming one of the most important portfolio services. Contacts have been made with The Netherlands, Italy, France, Denmark, Australia, Cuba, Sweden and Puerto Rico for interchanging print shows with photographic organizations in those countries.

The first exchange is between the League of Netherlands Amateur Photographers Societies and the Chicago Area CC Association, with an exhibit of 50 prints from each organization. The CACCA selected their show by having all the member clubs submit a representative group of their best prints to a jury of selection, who then picked the 50 prints to represent the CACCA.

The purpose of these international print interchanges is to advance photography as an art and to establish closer relations between American and foreign photographic organizations. They provide an opportunity for groups in this country to study the work of other photographers throughout the world, which would not ordinarily be available.

Contacts are being made with organizations similar to our camera club councils and other groups, and also with individuals who wish to correspond and exchange prints with individuals in other countries. Numerous requests have been received from people in foreign countries who would like to correspond with Americans. A request has also been received for an exchange of bromoil and bromoil transfer prints.

Individuals, who are interested in corresponding with foreign photographers and photographic groups, who would like to arrange an international exchange of print exhibits, are invited to contact Sylvia Sminkey, who will make the arrangements. Mrs. Sminkey, General Secretary of the PSA International Portfolio Exhibits, has served as Assistant Editor of the "Association News," publication of the CACCA; is now Secretary of the CACCA; is Assistant and Publicity Director of the Pictorial Division; and has served on numerous committees of the Austin Town CC, of which she is a member.

PSA Pictorial Portfolio Circle # 46

- | | |
|---------|--|
| 3-5 48 | Dr. John S. Anderson, Grand Island, Neb. |
| 3 13-48 | R. J. Blesner, Minot, N. D. |
| 3 22-48 | Joseph W. Marshall, Seattle, Wash. |
| 3-30 48 | Charles E. Watson, Trail, Oregon |
| 4-7-48 | Janet M. Graham, San Francisco, Cal. |
| 4 15-48 | Mrs. Myrtle Bruce, San Jose, Cal. |
| 4 23 48 | Frank L. Ireland, Santa Monica, Cal. |
| 5-1 48 | A. Paul Chenoweth, Tumcumcari, N. M. |
| 5 10 48 | Charles S. Marshall, Goose Creek, Texas |
| 5-18-48 | Dr. William T. Newsom, Jackson, Miss. |
| 5 26 48 | Col. K. W. Dech, Maxwell Field, Ala. |
| 6-3 48 | Robert O. Loftis, Ft. Lauderdale, Fla. |
| 6 11 48 | C. W. Shackelford, Wilmington, N. C. |
| 6 19 48 | F. C. Allen, Oak Ridge, Tenn. |
| 6 28 48 | Ralph E. Tower, Gary, Ind. |

NO FOOLING—WOULD YOU?

Would YOU like to have a collection of prints come to your home, where you could study these prints at your leisure?

Would YOU like to have the constructive criticisms and suggestions of 14 other photographers telling how you can make a better print of your photographs?

Would YOU like to have the help, guidance, criticisms, and suggestions on your work by an outstanding photographic authority, a recognized photographer?

Would YOU like what is in reality a course in photographic techniques and composition under the personal supervision of the leading photographers of this country?

All this is offered you in the PSA Photo Portfolios.

This is available to every member of the Pictorial Division in good standing for a fee of 50¢ for one year's participation or \$1.00 for two years.

No help that has as yet been made available to American photographers offers so much as a portfolio membership. In other countries it has been found that membership in a portfolio circle offers the surest way to perfection both technically and artistically in pictorialism.

You are cordially invited to join one or more portfolio circles. Several folioists belong to two, three, or even four circles. New circles are being set up at frequent intervals, and if you would like to participate in this, one of the most helpful and interesting of all PSA activities, just write for information, addressing the genial Chairman of PSA Photo Portfolios:

ridge R. Christhlf, APSA, 5819 N Ravenswood Ave., Chicago 26, Ill.

Due to lack of space in this Directory Issue, the list of Pictorial Division *Go-Getters* is omitted. There will be a long list next month—will you be on it?

Coming Exhibitions

Baltimore. (M) Closes May 12, exhibited June 4-30. Data: Ernest C. North, 6209 Frederick Rd., Baltimore 28, Md.

Scranton. (M) Closes May 15, exhibited May 29-June 13. Data: Albert L. Doble, 1106 Fisk St., Scranton, Penna.

Atlanta (Dixie CC). (M) Closes June 1, exhibited July 1-15. Data: James K. Jobson, c/o Allied Retouchers, 108 Tenth St. NE, Atlanta, Ga.

Auburn. (M) Closes June 10, exhibited June 12-July 10. Data: Walter K. Long, Cayuga Museum of History and Art, Auburn, N. Y.

Prague. (M) Closes June 15. Exhibited Sept., Oct., and Nov. Data: Czechoslovakian Assn. of Amateur Photo. Societies, Praha 11, Vachlavsko náměstí 17, Czechoslovakia, Europe.

Lititz. (M) Closes June 23. Exhibited July 4-11. Data: David E. Miller, 37 E. Lincoln Ave., Lititz, Penna.

Sacramento. (M, T) Closes July 2 (Slides Aug. 7), exhibited Sept. 2-12. Data: Grant Duggins, P. O. Box 2036, Sacramento, Calif.

Aberdeen, Scotland. (M, C, T) Closes July 3, exhibited Aug. 21-Sept. 4. Includes nature, scientific, technical and slides. Data: J. Thomas Riach, 34 Harcourt Rd., Aberdeen, Scotland.

London, Ont. (M, C) Closes Sept. 3, exhibited Sept. 21-Oct. 5. Data: A. F. Adams, 923 Maitland St., London, Ont., Canada.

Puyallup. (M) Closes Sept. 7, exhibited Sept. 18-26. Data: Western Washington Fair Assoc., Puyallup, Wash.

PSA. (M, C, T) Exhibited November, Cincinnati, Ohio. Includes nature, scientific, technical, color, press, motion pictures. Data later.

psa

BY GEORGE W. BLAINE
6240 S. Artesian, Chicago 29, Ill.

ONE OF THE several shows which Color Division has given special recognition this season for quality and efficient management is the Chicago Nature Photography Exhibition. Two Color Division medals were awarded, one for a slide best illustrating complementary colors in nature, and the other for adjacent colors in nature. The former was won by Sandra Thaw's "Crimson Aspens" and the latter by E. H. Diesing's "Collared Lizard," which is reproduced here in black-and-white.

Winners in the various classifications in this exhibition have their names inscribed on the Myrtle R. Walgreen plaque, which is on permanent display at the Chicago Natural History Museum.

February Slide Competition

A total of fifty clubs submitted nearly 400 slides to the February National Club Slide Competition which was judged at the Shorewood CC (Milwaukee, Wis.) under the direction of A. C. Klein.

In Class A, top club was Springfield, with New York high in Class B. Both cumulative leaders, Chicago (Class A) and Pasadena (Class B), maintained their positions. Individual major winners were "Frosty Morning" by George Stack (Venango); "Five O'Clock" by F. A.

Titzel (Columbus), "New England Church" by Walter E. Corbin (Amherst); and "Chiquita" by J. E. Appel (Edison).

Judges were J. Edgar Robertson, Keith Gebhardt, Roland Roup and H. C. Hoffert.

Sequence Slide File Box

Most color enthusiasts have their slides in groups and each group in sequence.

Occasionally a few are chosen from each group for a short showing, or the slides are looked over to decide which masterpiece to send to the Los Patscheter Salon; and replacing them in their proper group and ordered place takes time and patience.

If you are fresh out of both, try this—make oblong thumb marks that will replace the thumb spot and extend over the edge. When all slides are properly placed in the box and in sequence these thumb marks will make a continuous line down the right side of the box. This will show without removing a slide that they are in proper position for projection.

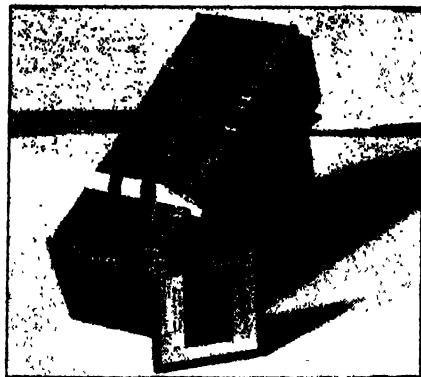
To take care of the sequence place a ruler diagonally across the box and draw a line with a wax pencil from the right side of the first slide in the series to the left hand side of the last slide in that series.

Any slide misplaced thereafter will make a break in that line and the misplaced slide can be located at a glance and be replaced in the proper place.

New slides may cause replacements now and then so the wax pencil is preferable to a more permanent line.

If all slides were marked this way salon committees would, I think, be saved a great deal of time in getting slides ready for projection and in keeping them so during judging, and for final showing.

Until they are so marked the committees might apply their little stickers with the slide numbers so that they would cover the thumb mark and extend over the edge, as suggested—HERBERT P. BURTON



Sequence Slide File Box

Coming Exhibitions

3rd Oklahoma, June 25. Deadline June 7. Four slides, \$1. Forms: Bob Diggs Brown, Box 335, Duncan, Okla. (Duncan CC).

4th Salt Lake, at the State Capitol, July 16-24. Deadline July 3. Four slides, \$1. Forms: Dr. C. E. Barrett, Box 246, Salt Lake City, Utah (Salt Lake Photochromers).

5th Chicago, at Chicago Historical Society Museum, Oct. 12-15. Deadline Sept. 25. Four slides, \$1. Forms: P. R. Kephart, 328 Franklin Ave., River Forest, Ill. (Chicago Color CC).

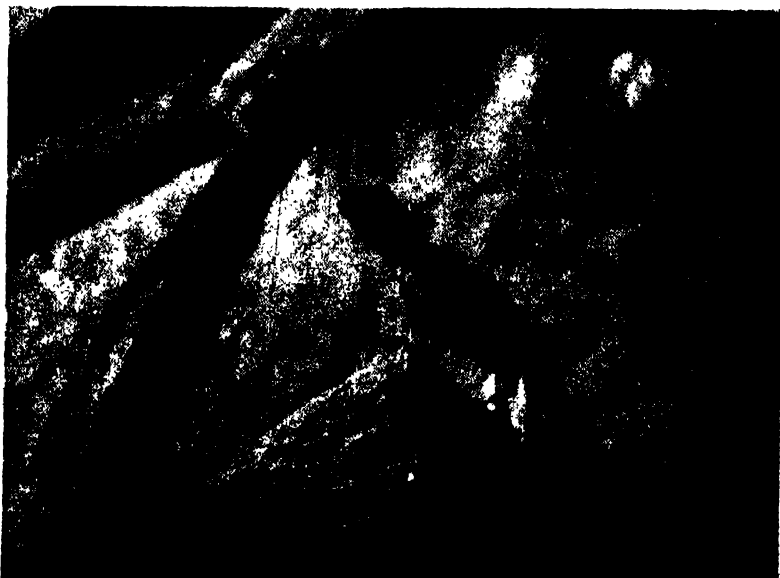
PSA, at Cincinnati in November. Details later. (Of course, this is a "must" show.)

Note: The above shows will use the Color Division master mailing list.



BY LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

CONTRIBUTORS to the recent Chicago Nature Exhibition are viewing the traveling set of prints which were made by panchro-versal from accepted slides. Although the 20 pictures which comprise this group are black-and-white, they do give an idea of the type of material which is accepted in nature shows.



COLLARED LIZARD

E. H. Diesing

The Baltimore Oriole

A vivid flash of color darting through the budding branches of the oak tree signifies the return of the Baltimore Oriole from its winter home in Central America. This member of the blackbird family is one of the most intelligent, best liked, and easily recognized of our colorful birds. The male is brilliant orange and shining black with some white on the wing coverts. The female is subdued in tone being dull yellow and gray.

These beautiful birds are ideal subjects for the photographer who works in color and a series of pictures illustrating their habits would make an interesting summer project. Orioles are sociable birds and build their nests near the dwellings of man. From the time of their return until the middle of July their happy, rich song is heard throughout the day.

A valuable nature shot is a picture of the oriole's nest which is one of the best in all birddom. The choice for the site of the nest is usually a maple, elm or oak tree. The builder selects a long flexible branch with a fork at the end. Between the two branches of this fork a hammock is woven of string, grass, yarn, hair, milkweed down, and strands of fine bark. Often it is ten inches deep and it rocks and sways with the wind. Thus suspended in the air, the nest is free from all enemies that cannot fly. An authority has reported the finding of several oriole nests with an opening left near the top which serves as a window. Perhaps, in time, this improvement will be adopted by all orioles.

When the nest is completed the female lays five or six white eggs which are streaked with blackish lines. After the young hatch, the orioles spend busy days feeding the fledglings various kinds of caterpillars and insects. The Baltimore Oriole is Nature's best enemy of the tent caterpillars which infest fruit and shade trees. Soon after the young birds leave the nest, the parents moult and remain more or less inconspicuous for the rest of their stay with us.

psa

Divisional Elections

ELECTION time approaches.

A nominating committee for the Technical Division proposes the following slate of officers:

For chairman: Frank E. Carlson, APSA, Cleveland;

For vice-chairman: William F. Swann, Rochester.
For secretary-treasurer: Richard St. Clair, APSA, Boston.

The Technical Division election will be carried on by mail, with ballots sent to members about the middle of June.

The nominating committee consisted of George T. Eaton, APSA, Rochester; Lloyd E. Varden, FPSA, New York City; and E. B. Noel, APSA, Cleveland.

Article 8, Section 2, of the by-laws

provides also for nomination by petition:

A petition signed by ten or more members of the Division, nominating one or more members for any office, shall be recognized by the nominating committee and, upon acceptance from the candidate of the nominees of their willingness to serve if elected, such nominations shall be added to the slate of the nominating committee. Such nominations shall be distinguished on the slate by the words "nominated by petition."

psa

The Newsreel

RALPH E. GRAY, APSA, is getting started this Spring on a tour which will take him to many of the historic as well as scenic spots in this country and Canada. Beginning at Washington, D. C., the middle of April, he will go up to New York and then make his way in a new car and trailer across the continent to California, then back to Cincinnati for the PSA Convention. On his tour he will be glad to show his Maxim Award pictures, "Paricutin," "Typical Times in the Tropics" and "Mexican Fiestas." Clubs interested in scheduling a showing of any of the Gray masterpieces may write directly to Fred Quellmalz, Jr., 51 Grandview Place, Upper Montclair, New Jersey, and Ralph will be notified. "Paricutin" will now have a special interest to all movie-goers who will want to compare the original with the version made by MGM using Mr. Gray's original Kodachrome, which production goes, as you might expect, under the Hollywood *nom de plume* of "Miracle in a Corn Field."

The new Cine Ektar lens just announced by Kodak makes use of a novel "L" shaped diaphragm which results in a uniform marking scale in which the spaces between the stops are equal in length, instead of widely spaced at the larger end and crowded at the smaller. Accuracy in setting the stops is thus greater, especially in the small sizes. Stops start at f/1.4 and are so marked that each successive stop cuts the exposure in half, down to 1/22. This new 25mm coated lens for 16mm movie cameras is made of seven elements of optical glass molded from the rare earths and is said to have greater flatness of field and finer definition than older type lenses.

Three separate color images on a single layer of black-and-white film can be printed from three-color separation negatives by means of a new process just revealed by the Polaroid Corporation. This rival of Technicolor can be shown in standard projectors and will be marketed under the name of Polacolor.

Jerry Fairbanks, Inc., has signed a contract with NBC which will require the production of several hundred 16mm movies yearly to be used in television. The pictures will vary in length from 15 to 60 minutes with "open ends" for the insertion of commercials. Fairbanks has twice won an Academy award for his short films made for theatrical use.

Public libraries are now starting the

distribution of home movies on the same basis as books, i.e., free. This policy has been a gold mine for the local photographic dealers in the town of Stamford, Conn. When the library first started the lending of movies, there were only 12 motion picture projectors owned in the Stamford area. At the end of one year there were 105, more than half of which were in private dwellings. Looks as if it would pay the photo dealers to start their home town libraries off on the policy with a substantial donation of films.

The Union Pacific has a windowless railroad lecture car in which it can seat 52 persons. Instructional meetings for employees and farmers feature sound movies made by the staff of the company. The screen can be raised and lowered by remote control from the projection booth in the rear of the car.

Movie-makers having a genuine need for the gadget can obtain a projection "slide rule" from the Radiant Manufacturing Company, Chicago, which instantly calculates such interesting and useful facts as screen size, projector-to-screen distance, proper lens focal length, exact show time and audience capacity in any given area.

"Macbeth," the 73-minute sound film made by PSAer David Bradley and associates, which was shown at the 1947 PSA Convention, has been acclaimed by the *American Cinematographer* as having "out Orsoned, Orson," a reference, no doubt, to the inimitable Mr. Welles. It can now be rented for home or group showing from the Willow Corporation, 64 East Lake St., Chicago 1, Ill. - N.B.

OFFICIAL NOTICES

MEETINGS of the PSA Board of Directors were held in the Roosevelt Hotel, New York City, January 24 and 25, 1948 with the President in the chair. The first meeting came to order at 3 PM, Saturday, January 24. Mr. Mulder was appointed secretary of the meeting.

Present, Messrs: C. Heller, J. R. Hogan, J. G. Mulder, C. B. Phelps, Jr., L. E. Varden, and J. H. Vondell.

The Board ruled to (1) change the name of the Sustaining Membership Committee to the Industrial Membership Committee, (2) to change name of the present Membership Committee to the Active Membership Committee, and (3) to establish a Contributing Membership Committee as a Standing Committee of the PSA. The dues for Contributing Members were set at a minimum of \$5.00 in addition to regular Active Membership dues. It was agreed to publish a separate list of Contributing Members in the directory issue of the JOURNAL. The duties of the new committee will be to solicit memberships from individuals, as provided by Sec. 6 of Article 2 of the By-Laws. The Board approved the President's appointment of Mr. Philip Cass, of Philadelphia, as chairman of the Contributing Membership Committee.

In accordance with Article 7, Section 3, the Board appointed the following members to the 1948-1949 Nominating Committee: E. C. Crossett, B. Erle Buckley, Grant Duggins, Thomas T. Firth, and H. Lou Gibson. (Note: Mr. Buckley has subsequently been elected chairman by the committee members.)

At this point Mr. Phelps welcomed Mr. Joseph M. Bing, President of the Oval Table Society, to the Board Meetings. Following the suggestions of Mr. Bing, the Board agreed in principle to establish an annual PSA Progress Medal Award and gratefully to accept a gift of \$100.00 from the Oval Table Society to defray the preliminary expenses. Mr. Heller moved and Mr. Vondell seconded that the President appoint a committee to investigate the conditions under which a progress medal can be awarded by PSA, with the request that the committee report at the May meeting of the Board. The motion was passed and the President appointed F. Peel, chairman, C. B. Neblette and L. E. Varden.

It was decided to hold the May Board meeting in New York City at 10 AM on May 22, 1948. If accommodations can be arranged, the meeting will take place in the Roosevelt Hotel.

Having been requested at the December meeting to submit candidates' names for The Stuyvesant Peabody Award Committee, the President proposed twelve persons to choose from. The following were approved by the Board: Jack Wright, chairman, Dr. B. J. Ochsner, S. M. Chambers, D. W. Pease, Miss Eleanor Parke Custis, J. R. Hogan and Dr. J. O. Fitzgerald, Jr.

Mr. Heller tendered his resignation as chairman of the Finance Committee. After discussion, Mr. Hogan moved and Mr. Matthews seconded acceptance of the resignation. The motion was passed. President Phelps appointed John Magee, of New York City, chairman of the Finance Committee, to fill the unexpired portion of Mr. Heller's term, and the appointment was approved by the Board. Mr. Magee was notified, he accepted and was invited to participate in the meeting.

Mr. Matthews moved and Mr. Hogan seconded that the President write a letter of commendation and thanks to the Oklahoma Camera Club for the splendid work done by members of that club in handling the 1947 Convention and Exhibition, and that he express the Board's feeling that the good will engendered by the Oklahoma meeting will be of lasting benefit to the Society. The motion was passed. Mr. Matthews moved and Mr. Hogan seconded that the amount of \$265.85 be appropriated for the 1947 Convention Committee. The motion was passed.

Mr. Heller moved that Dr. Max Thorek of 850 Irving Park Blvd., Chicago 12, Illinois be continued the registered agent in the State of Illinois, for the Society, until the end of the 1948 calendar year. Mr. Mulder seconded and the motion was passed.

The Board ruled to discontinue the use

of the corporate seal on membership cards and certificates.

The meeting was adjourned at 11:55 PM and reconvened at 9:30 AM January 25. Present, Messrs: F. E. Carlson, C. Heller, J. R. Hogan, G. E. Matthews, J. H. Magee, C. B. Phelps, Jr., V. H. Scales, A. V. Stubenrauch, J. H. Vondell.

Mr. Hogan expressed his belief that the Recommended Salon Practices of the PSA Pictorial Division should cease to be a one-division responsibility and be broadened to take in all exhibiting divisions. This matter was referred to the Exhibitions Committee with the suggestion that it be taken up with the representatives of all exhibiting Divisions and that Mr. Frank R. Fraprie be called into consultation.

At the suggestion of Mr. Hogan the Exhibitions Committee was given the responsibility of handling the Salon Mailing List

NEW HEADQUARTERS FUND

In addition to those donors previously listed in PSA JOURNAL, the following have contributed to the New Headquarters Fund:

Abbott, Nelson L.
Barkley, Walter R.
Barnes, Eugene H.
Beck, Ellis L.
Brown, C. Emerson
Brown, Elmer S. Jr
Carr, Ernest C.
Carrier, Jeanne
Clarke, Robert W.
Cochran, Mrs. C. B.
Conday, Louis M.
Cross, Lyall F.
Edstam, John S.
Faught, Dr. Francis Ashley
Flory, Louis P.
Hartshorne, Charles F.
Heyck, T. R.
Hickok, Harvey M.
Jaeger, James E.
Johnson, Major Oscar G.
Kasluga, Albert J.
Mallory, Ruth H.
McCammon, G. A.
Mills, Harold J.
Nasvik, Harland P.
Oliver, C. L.
Owega Camera Club
Pechman, Karl
Pfeiffer, E. C.
Risley, Sheldon
Royky, Edith M.
Sanders, Carl A.
Schonefeld, August F., Jr.
Simmon, Fred
Smith, Ethel M.
Strobl, Fred F.
Tannehill, Newt A.
Townsend, Mrs. George W.
Wales, Alfred A.
Wien, Mortimer E.

The goal of the fund is \$5,000.00 of which 119 members have contributed \$878.03 to date.

Mr. Matthews moved and Mr. Hogan seconded that each Division be requested to conduct its election of officers and report its results by October 1 to the Elections Committee. The motion was passed.

Headquarters was authorized, after giving due warning through the JOURNAL, to dispose of old JOURNALS, but to retain three full sets in addition to the bound volumes and to hold all extra JOURNALS from the previous full year. The money to be derived from the sale of these old JOURNALS is to be put in a special fund for purchasing micro filming equipment.

Mr. Stubenrauch obtained permission from the Board to keep an account of the work done for Divisions and to bill Divisions for such work beginning February 1. It was agreed that each committee will need a budget in the future.

Mr. Hogan moved and Mr. Mulder seconded that the Headquarters Committee be authorized to make a capital expenditure of approximately \$1,000 for a keyboard type phototype.

Mr. Scales presented an application for a PSA Chapter in Columbus, Ohio. Mr. Mulder moved and Mr. Matthews seconded that this application be accepted provisionally, with the understanding that the Columbus bylaws be considered later when uniform chapter bylaws are submitted by the Committee on Chapters. The motion was passed.

At 3:45 PM the meeting was declared closed.

February Meeting

A meeting of the Board of Directors of the Society was held at 10:10 AM on Sunday, February 8, 1948 in the Sheraton Hotel, Rochester, New York, with the President in the chair.

Present, Messrs: Kinsley, Matthews, Meyers, Mooney, Mulder, Neblette, Phelps, Tuttle, and Wheeler. Mr. Kinsley was appointed Secretary of the meeting.

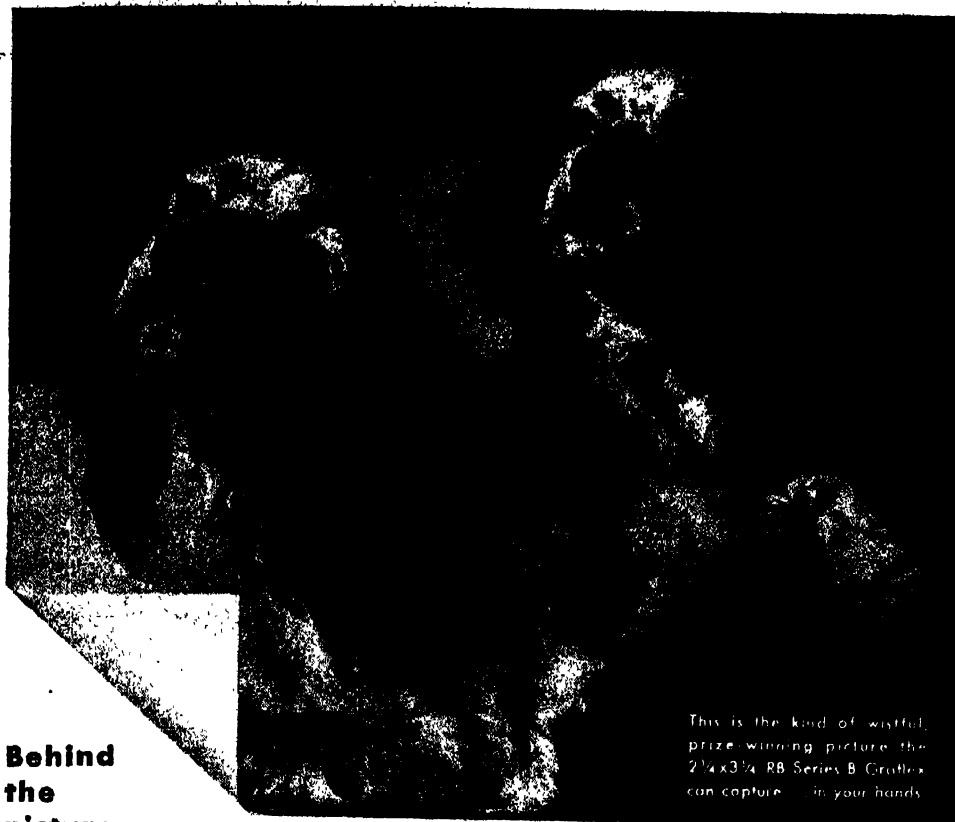
Mr. Phelps read a letter just received from Mr. Joseph M. Bing concerning the PSA Progress Medal. Enclosed was a check for \$100, a gift from the Oval Table Society, to defray preliminary expenses. It was turned over to Mr. Neblette to be sent to Mr. Heller for depositing in a "Progress Medal" account.

Mr. Neblette moved that: The Presiding Officer direct the recording secretary of each Board Meeting promptly to inform the Chairman of the Committee on Public Relations of any action of the Board on which immediate general publicity should be given, and that the Presiding Officer indicate if the release should first be submitted to him for approval. Mr. Meyers seconded and the motion was passed unanimously.

A telegram from Mr. Donald Jameson expressing his regrets at being unable to attend this Board Meeting was read.

Mr. Phelps read letters from Messrs. Anthony Peacock, Leicester, England, and Nat Cowan, APSA, Union of South Africa, accepting appointments as Honorary Representatives.

A report from Mr. Lloyd E. Varden; re-



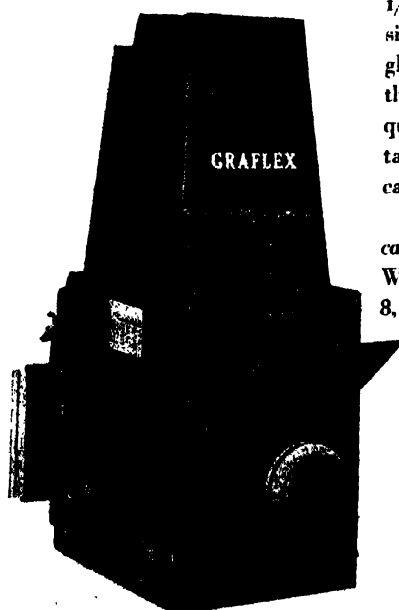
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Graphic Sheet Film Holders

(2 1/4 x 3 1/4, 3 1/4 x 4 1/4)

Graflex

Film Pack Adapters

(2 1/4 x 3 1/4, 3 1/4 x 4 1/4, 4x5)

Graphic

Film Pack Adapters

(2 1/4 x 3 1/4, 3 1/4 x 4 1/4, 4x5)



3 1/4 x 4 1/4

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tiring Chairman of the 1947 Honors Committee, was read. It emphasized the tremendous amount of letter writing, reading and checking involved in serving as Chairman of this Committee. The job averaged twenty hours per week for several months and took five feet of filing space for letters for one year's activities. Mr. Varden mentioned the difficulties with the present system and made several recommendations.

The need of giving candidates clearer instructions for making applications and more information on the requirements for honors was stressed.

The President then read a letter of resignation, because of added responsibilities, from E. B. Noel, as a member of the Honors Committee, whose term expires in 1948. Mr. Matthews moved that: Mr. Noel's resignation be accepted and that a note of appreciation for his services be sent him. Mr. Wheeler seconded and the motion was passed unanimously. Mr. Phelps suggested that if someone could be found who has stenographic help and could meet other qualifications for the job, he could be appointed to fill Mr. Noel's unexpired term, and assigned the secretarial work of the Honors Committee, thus relieving the incoming Chairman of the routine work.

Mr. Mulder suggested Mr. Thomas H. Miller, APSA, as a candidate for the vacancy. He said he believed that Mr. Miller could provide stenographic help. Mr. Phelps proposed Mr. Miller to the Board and his appointment was ratified to fill Mr. Noel's unexpired term.

Mr. Tuttle proposed a committee for obtaining additional camera club and cinema club members. Messrs. Tuttle and Kinsley will investigate the advisability of creating such a membership committee and report to the Board Meeting in March.

The meeting was declared closed at 1 p.m.

Stuyvesant Peabody Award

The PSA Board of Directors has announced the names of the Stuyvesant Peabody Memorial Award Committee for the year 1948. On the committee are: Jack Wright, FPSA, Chairman, Dr. B. J. Ochsner, FPSA, Stuart M. Chambers, APSA, D. Ward Pease, APSA, Miss Eleanor Parke Custis, FPSA, John R. Hogan, FPSA, and Dr. James O. Fitzgerald, APSA.

The award will be given to the person who has done the most for pictorial photography during the past year. Last year it was won by John R. Hogan. The committee requests that those who desire to do so make nominations for this year's recipient. Such nominations, together with data supporting same, may be sent to Jack Wright, 211 West Santa Clara St., San Jose, California, and should be mailed at once. Any member of the PSA may make a nomination. The award is not limited to PSA members.

The winner of the award will be announced at the Annual PSA Convention in Cincinnati in November.

Membership Count—Per District

as of December 31, 1947

District No. 1		District No. 6		District No. 10	
Maine	19	Louisiana	41	Alaska	13
New Hampshire	9	Arkansas	14	Hawaii	26
Vermont	17	Missouri	172	Puerto Rico	5
Massachusetts	202	Kansas	67	Canal Zone—Panama	14
Connecticut	122	Texas	215		
Rhode Island	47	Oklahoma	83		
	416		592	Total Membership	
				Districts 1-10.	7005
District No. 2		District No. 7		Foreign Countries	
New York	1323	North Dakota	9	Africa	26
New Jersey	324	South Dakota	22	Australia	30
	1647	Nebraska	46	Belgium	3
		Illinois	627	Bermuda	1
District No. 3		Iowa	54	Canada	254
Pennsylvania	514	Minnesota	92	Central America	1
Delaware	30	Wisconsin	733	China	19
Maryland	132		983	Cuba	8
District of Columbia	79			Czechoslovakia	3
Virginia	83	District No. 8		Egypt	3
West Virginia	19	Washington	205	England	33
	857	Oregon	39	Fiji Islands	1
		Montana	19	France	5
District No. 4		Idaho	16	Greece	1
Ohio	449	Wyoming	12	Holland	7
Indiana	57			Hungary	1
Kentucky	61			Iceland	1
Michigan	298			India	37
	865	District No. 9		Italy	7
District No. 5		California	895	Mexico	10
Tennessee	52	Nevada	9	New Zealand	4
Georgia	43	Utah	29	Norway	2
Florida	61	Colorado	53	Philippines	10
Alabama	37	New Mexico	16	Portugal	1
Mississippi	14	Arizona	27	Scotland	2
North Carolina	45			South America	35
South Carolina	15			Sweden	4
	267			Switzerland	7
				Turkey	2
				U. S. S. R.	13
					540
				Grand Total	7545

What's New

BY JACOB DESCHIN

POSSIBLY reflecting the growing interest in amateur cinematics, this month's announcements center largely on many new movie items. Headlining the news is Kodak's new Cine-Ektar 25mm f/1.4 lens for 16mm cameras, the result of work started before the war. The new lens uses Kodak's new rare element optical glass, ultra-hard coated, and gives acceptable definition over a 28-degree field even at full aperture.

MOVIES AVAILABLE

Ralph Gray, APSA, has offered to show his superb 16mm prize-winning movies before PSA clubs and groups in the area between Denver and Cincinnati during September and October. For information, he may be contacted c/o Fred Quellmalz, 51 Grandview Pl., Upper Montclair, N. J.

The Cine-Ektar has seven glass elements, gives a flat field for overall clarity and has a long back focus, permitting its use on the Cine-Kodak Special. With adapters, you can fit the lens on any 16mm movie camera. You can work as close as 12 inches from subject to film plane, covering an area of only 2 3/4 by 3 3/4 inches. Generous spacing of markings on the focusing scale makes for easy reading, and a new type of iris diaphragm with L-shaped leaves gives a uniformly spaced scale. Lens stops f/1.4 to f/22, halving exposure with each successive stop, are read at all times from the top of the mount. Other features include a "built-in" lens hood, duraluminum, non-rotating barrel. The lens takes Series VI combination lens attachments and No. 27 adapter ring.

Speaking of cine lenses, Wollensak has a new 1-inch f/1.9 Cine Raptar to replace the f/1.5 Velostigmat, the last of the line for 16mm cameras. The new Raptar, hard-coated, completes the conversion of Wollensak lenses to the new Raptar series.

Raygram tells about the new PAM Zoom Finder, a lens-field compensating aid for certain amateur movie cameras. Calibrated to cover the fields of all amateur lenses and providing a large, sharp image at practically all distances, the new finder is easily



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installed on the camera. Merely tap two holes in the side of the camera and follow the few simple instructions furnished with the lens. For wide-angle lenses, a supplementary PAM Zoom Wide Angle Objective is available.

A new lightweight 16mm sound projector is announced by Natco, Inc., of Chicago. Prices of sound projectors are part of the news these days. This one, designed for professional and home use, lists at \$289.50. An axial flow cooling system, based on a principle originated in jet propelled engines, assures cool performance. Among other features are improved tonal clarity, positive take-up action, 5-watt amplifier with plug-in booster plug, one case to take the complete equipment. Operates on AC-DC 105-125 volt, 50 or 60 cycle; has up to 2,000-foot film capacity; 750-watt lamp; 2-inch f/1.6 coated lens; total weight (projector and speaker in one case) 37 pounds.

Exposure figuring that gets you accuracy within $\frac{1}{4}$ of an f/ stop when shooting 8mm, 16mm or 35mm movie cameras (still cameras too), features the new Bardwell & McAllister pocket-size Photo Computer. The announcement says the device "provides a simple and sure method of making calculations rapidly without any mental mathematics on the part of the user". That's going to sound mighty fine to a lot of people, when you consider the many variables involved in exposure: filter factors, film emulsion speeds, increasing or decreasing camera speeds, shutter openings,

motor speeds and lens diaphragm openings, to name only a few. The computer also has a depth of field calculator for most standard lenses at various f/ stops and focal distances. If you need more details, write the company, Department 13, Box 1310, Hollywood 28, Calif.

Craig has an improved model 16mm Projecto Editor with features including quick framing, larger $3\frac{1}{4}$ -by- $4\frac{1}{4}$ -inch viewing screen; built-in on-off switch; power cord clear of all viewing, rewinding or splicing operations, and streamlined design, with gold brown crackle finish.

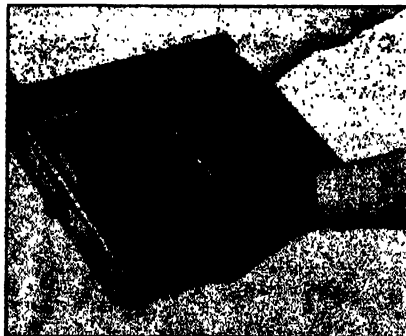
Radiant offers the Champion (Model K) portable tripod projection screen at the low price of \$13.50 for a 30-by-40-inch model, \$16 for a 40 by 40. Features include a new swivel handle which folds inward; a new spring adjusting lock; fully adjustable rubber tipped tripod legs.

Baco Accessories Company, 5338 Hollywood Boulevard, Hollywood, Calif., are proud of their Baco DeLuxe Bolex Case to take either the H-8 or H-16 Bolex camera. The case is covered with brown "Lizagator" and lined with deep-pile velvet in rich blue or scarlet. Completely fitted to take these cameras, the body of the case is of top-grade plywood with metal reinforced corners.

This company also has an improved type of cine lens brush designed to do a real cleaning job on those tiny 8mm and 16mm movie lenses, as well as the film gates of movie cameras and projectors. The brush is $2\frac{3}{4}$ inches long and flicks in and out of its case at the touch of a button.

A Super Titler for titling home movies is marketed by Super-Cam Products, 96-32 Queens Boulevard, P. O. Box 74, Forest Hills, L. I., N. Y. For color or black-and-white, the company offers a choice of two kits: one of four different color backgrounds plus 125 assorted 1-inch letters in contrasting colors; a combination set of three different color backgrounds plus 500 assorted 1-inch letters in contrasting colors. The backgrounds are black, blue, green and red, the letters white, orange and yellow.

Kin-O-Lux, Inc., 105 West 40th St., New York, will send you a free booklet, "Gold Seal Lighting," just for the asking. The booklet describes a simplified lighting system for movie-making at home by artificial light. The idea calls for two No. 2 lamps in reflectors on stands, the lights being directed to the white ceiling of a ten-by-twelve-foot room at an angle of



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about 45 degrees. The light is reflected from the ceiling and provides general soft illumination, making it possible to take movies anywhere in the room without moving the lights. Sounds like a sure cure for amateur lighting and exposure headaches.

Cameras

That one-minute Land camera that stirred up such a fuss some time ago is really coming along, it seems. According to the Polaroid Corporation's annual report to its stockholders, the idea that made camera history by making it possible to supply a finished print one minute after taking the picture, is due sometime this year. The camera is designed for amateur use, will be a folding type loaded and operated like ordinary cameras, and will yield eight pictures $3\frac{1}{4}$ by $4\frac{1}{4}$ inches framed with a white border. No prices were announced and the only hint offered in this respect was the company's statement "that the prices would be generally comparable to those of other cameras and films of the same quality."

A $2\frac{3}{4}$ -by- $3\frac{1}{4}$ Press and View Camera made by Riley Research Company, 1828 Berkeley Street, Santa Monica, Calif., deserves careful notice because of its price of \$49.50, tax included (without lens, of course), and its several features. It has a swinging and tilting interchangeable lens board, revolving 360-degree back, zero type carrying handle, and is light weight. The camera takes standard $2\frac{3}{4}$ -by- $3\frac{1}{4}$ Graphic type holders and accessories; is pre-drilled for a range finder, is made of aluminum

and in 3 1/2 pounds complete with range finder and lens.

Darkroom

The big news in this corner are two new papers, both from Remington Rand, 315 4th Ave., New York 10, N. Y.: RRembrandt, a chlorobromide paper, and RRemlite, a translucent paper. That double RR is going to give editors a lot of trouble but if the papers ring the bell, I don't think the company is going to mind. The chlorobromide is described as warmish in tone, with wide development latitude, in one contrast, double-weight, five surfaces. Four more surfaces are promised for the near future.

The RRemlite is on natural white stock and designed for paper negative making, for rear illumination and for decorative uses, such as lamp shades. You may tint the material, mount it on colored stock, add color by mounting patches of color under selected areas of the print, or hand-color the material on the back.

A daylight loading and developing tank for 120 and 620 sizes of rollfilm, made by Prime Photo Products, Inc., 10909 Magnolia Avenue, North Hollywood, Calif., and called the Loadomat 20, eliminates the need for a darkroom when processing film. The film is placed into the tank in its paper wrapping and is automatically unwound onto a reel covered with five to eleven ounces of solution. Several rolls can be developed in succession without drying the tank or reel. An automatic rotary device shortens the washing time. Made of Bakelite and stainless steel, the compactness of the tank makes it adaptable for use when traveling.

A new idea in paper trimmers is the Safe-T-Trimmar introduced by Calgary Brothers, 2508 Broadway, New York City. Instead of the lever-operated cutting blade, you have two blades positioned an inch apart and operated by hand pressure on a calibrated platen. Your hands never get near the blades. All you do is line up the paper, which is slipped under a transparent plastic ruling device, press the platen and a clean, accurate, uniform edge is the result. The platen is ruled in 1/4-inch spaces. Actual cutting length is 11 1/4 inches, print size capacity to 8 by 10 inches. No heavy base, no heavy blade, no spring. You can hang the cutter on a wall, if you like, and operate it by exerting pressure toward the wall.

Looking for a dry mounting press? Then ask your dealer about the new Dayton Rogers Model 1000 12x14 Dry Mount Press, distributed by Baco Accessories Company, 5338 Hollywood Boulevard, Hollywood 27, Calif. The press will take thicknesses up to 3/4-inch, has a dial-type built-in thermometer registering from 100 to 300 degrees F, and red pilot light. The lower platen has a stainless steel plate for feeding and removing mounts. The unit is finished in stainless steel and black crackle.

Two items from Kodak: toners in packet form for amateur use—Kodak Blue Toner, Kodak Sepia Toner and Kodak Chromium Intensifier, each packet containing enough chemicals to make one quart of solution; and a special Kodak Highlight Masking

PSA JOURNAL, Vol. 14, May 1948

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If you're in the market for super-duper darkroom stainless steel sinks, tanks, temperature control units, etc., or some day hope to be, Oscar Fisher Company, Inc., 109 Worth Street, New York 13, N. Y., would like to send you a copy of their attractive new descriptive, illustrated booklet. All you have to do is drop them a card.

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Owners of Beacon, Fed-Flash and Rediflex cameras are offered the means of getting "professional-looking" results at an outlay of only \$4.95 for a Chess-United Accessory Kit. The kit is the first in a series of similar kits for other popular cameras and is announced in connection with an educational program introduced by Chess-United Co., Inc., 95 Madison Avenue, New York 16, N. Y. Each kit, provided with a three-compartment, genuine leather carrying case and containing a simple instruction leaflet, includes: a sunshade filter holder, light yellow and light green genuine optical glass filters and a close-up supplementary lens.

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Wanted—Used 4 x 5 Auto Graflex without lens. Must be reasonable. Ben Schlomberg, 33-01 146th St., Flushing, N. Y.

Wanted—4 x 5 Speed Graphic outfit or Linhoff camera. A. Rich, 645 West End Ave., New York 24, N. Y.

For Sale—Primaflex²-2 1/4 square single lens reflex. 4-in. Zeiss Tessar f/3.5, case. One second to 1/1000 interchangeable lenses. Excellent condition. \$200. David B. Hecht, 2600 Creston Ave., New York 58, N. Y.

For Sale—Kodak Vigilant f/4.5, Flash Kodamatic synchronized shutter, uses 620 film. Complete with gun and all accessories inc. range finder. David J. Hamer, Jr., 919 Windom St., Wayne, Nebr.

For Sale—Automatic Iko-flex III, like new. Tessar f/2.8 lens. Zeiss lens shade, 3 filters, Portra lens, Kodak adaptor ring and case. \$285. Morton Strauss, 119 Varmilyea Ave., New York 34, N. Y.

For Sale—2 1/4 x 3 1/4 Graphlex, series B, f/4.5 lens, cut film magazine, 4 holders, 2 pack adapters, film, etc., \$100. Federal enlarger 2 1/4 x 3 1/4, 11 x 14 easel, \$25. Or sacrifice both, \$110. William W. Givens, 5022 Marathon St., Los Angeles 27, Cal.

For Sale—Graflex 3 1/4 x 4 1/4 Model C—6 1/2" 5/2.5 lens; magazine, F.P.A. K2 filter. B & L Protor Triple Convertible 9, 16, 19 E.F., in compound shutter. W. E. Griffin, 426 N. 53d St., Philad. 39, Pa.

For Sale—2 1/4 x 3 1/4 Speed Graphic, rangefinder, flashgun & extension flashholder, 6 holders, adapter, sunshade & filters, carrying case, 12 hangers & quantity of film. Martin Vanderveen, 4458 S. California Ave., Chicago 32, Ill.

For Sale—Argus 35mm enlarger with 5.6 lens. Good Condition. Make offer. A. S. Watson, 27 Hone Ave., Oil City, Pa.

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For Sale—Kodak Cine-Special, 4 lenses, 2 100-ft. magazines. Top condition. Worth \$1130, Price \$750 Glen Fishback, 823 1/2 Jay, Sacramento, Cal.

For Sale—Perfect 3 1/4 x 4 1/4 Anniversary Model, Speed Graphic, f/4.7 Optar coated lens, with many accessories. Worth \$355. Price \$285. Orville Andrews, 3817 South Wolcott Ave., Chicago 9, Ill.

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For Sale—Goerz 3-5/8" wide angle Super Dagor in compur A1, \$85. Goerz Dagor 16.5 cm in compur. A1, \$60. Justin Hartley, Colchester, Conn.

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For Sale—3 1/4 x 4 1/4 Speed Graphic, Ektar f/4.7 lens, six holders, film pack adapter, 3 cell Graflex gun, Kalart rangefinder, filter adapter ring, cable release. Excellent condition. \$265. R. Hial Pepper, 217 Chesterfield Rd., Hampton, Va.

For Sale—Little used 4 x 5 Graflex, revolving back, 9 1/2" f/4.5 Bausch & Lomb lens, 2 double plate holders, Graflex roll film holder, plate magazine, cut film magazine, leather carrying case. \$190. Hector Rabezana, Orrs Point, Fenton, Mich.

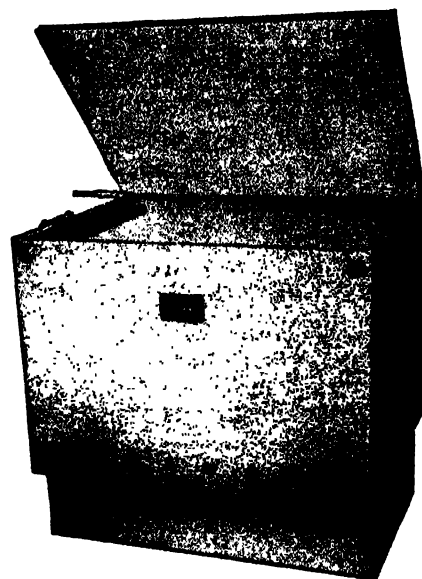
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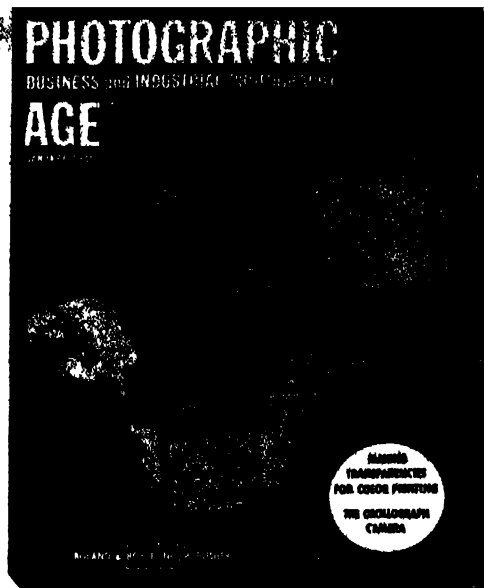
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Addresses of European periodicals other than German are the last known ones and are mainly prewar. German addresses are omitted altogether. Magazines are marked with a dagger (†) where present address, if any, is unknown.

It is requested that if the reader finds any errors in addresses, he write to the editor.

The abbreviation of each periodical is given in italicized letters

Aero Digest
515 Madison Ave., New York 22, N. Y.

Aeronautical Engineering Review
Institute of the Aeronautical Sciences, 402
RCA Bldg. W., 30 Rockefeller Plaza,
New York 20, N. Y.

Aero Products
Wallace Publishing Co., 271 Madison Ave.,
New York 16, N. Y.

Aircraft Production
Iliffe & Sons, Dorset House, Stamford St.,
London, S.E. 1, Eng.

Air Transport
330 W. 42nd St., New York 18, N. Y.

Allgemeine Photographische Zeitung
Verlag Detoni, Graben 29A, Wien 1,
Austria

Amateur Cine World
Link House, 24, Shore St., London, W.C.
1, Eng.

Amateur Photographer (Prior to July 1939,
entitled *Amateur Photographer and Cine-
matographer*)
Dorset House, Stamford St., London, S.E.
1, Eng.

Americana Annual
Americana Corp., 2 W. 45th St., New
York 19, N. Y.

American Annual of Photography
American Photographic Publishing Co., 353
Newbury St., Boston 15, Mass.

American Business
Dartnell Publications, Inc., 4660 Ravens-
wood Ave., Chicago 40, Ill.

American Cinematographer
A.S.C. Agency, Inc., 1782 N. Orange Dr.,
Hollywood (Los Angeles 28), Calif.

American Ink Maker
MacNair-Dorland Co., Inc., 254 W. 31st
St., New York 1, N. Y.

American Journal of Physics
The American Institute of Physics, 57 E.
55th St., New York 22, N. Y.

American Journal of Roentgenology
For the American Roentgen-Ray Society,
By Charles C. Thomas, 327 E. Lawrence
Ave., Springfield, Ill.

American Machinist
McGraw-Hill Publishing Co., Inc., 330 W.
42nd St., New York 18, N. Y.

American Photo-Engraver
American Photo-Engraver Association,
A-1446, 166 W. Van Buren St., Chicago
4, Illinois

American Photography
The American Photographic Publishing Co.,
353 Newbury St., Boston 15, Mass.

American Printer
Robbins Publishing Co., 9 E. 38th St.,
New York 16, N. Y.

American Projectionist
Discontinued, 1931

A-M-P News Briefs
American Museum of Photography, 338 S.
15th St., Philadelphia 2, Pa.

Analyst, The
For The Society of Public Analysts and
other Analytic Chemists, By W. Iliffe
& Sons, Ltd., Cambridge, Eng.

ANFA Year Book and Audio-Visual Who's Who
Allied Non-Theatrical Film Association,
Inc., 303 Lexington Avenue, New York
16, N. Y.

Angewandte Chemie
A. 24. Wissenschaftlicher teil
B. 24. Fach wirtschaftlicher teil, Anschrift
der Redaktion: Marburger Strasse 15,
Famag 96, Kronhausen/Lahn, License
US-W1907

Annalen der Chemie, Justus Liebig's
Anschrift der Redaktion: Schiestattstrasse
12, (13b) Starnberg/Obb.

Annalen der Physik
Johann Ambrosius Barth, Verlag, Leipzig

Annales de chimie
Masson et Cie, Libraires de l'Académie de
médecine, 120, Boulevard Saint-Germain,
Paris, VI, France

Annales de la Société scientifique de Bruxelles
Série 1 (Sciences mathématiques, astro-
nomiques et physiques), Secrétariat de
la Société Scientifique de Bruxelles, 11
rue des Recollets, Louvain, Belgium

Annales de physique
Masson et Cie, Libraires de l'Académie de
médecine, 120, Boulevard Saint-Germain,
Paris VI, France

Annual Report on the Progress of Chemistry
The Chemical Society, Burlington House,
London, W. 1, Eng.

Anova (Algemeen nederlandsch orgaan voor
amusement)
Telgen & Hengelo, Netherlands

Ansonian, The
Anso Division, General Aniline and Film
Corp., Binghamton, N. Y.

Anuario cinematográfico
Editorial Puycalla, Barco, 36, Madrid, Spain

Archives of Ophthalmology
American Medical Association, 535 N.
Dearborn St., Chicago 10, Ill.

Association for Scientific Photography
Now amalgamated with the Royal Photo-
graphic Society. Address as for Photo-
graphic Journal.

**Association of Special Libraries and Informa-
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England

**Arrangements in hand for amalgamation
with Brit. Soc. Internat. Bibliog.** The
name thereafter will be Aslib.

**The Special Libraries Assoc., Publication
Office** 71 Clinton St., Newark 5, N. J.

Astrophysical Journal, The
The University of Chicago Press, 5750
Ellis Ave., Chicago 15, Ill.

**Australasian Photo-Review (Kodak) (Known
as APR)**
Kodak (Australasia) Pty., Ltd., 379
George St., Sydney, N.S.W., Australia

Automotive & Aviation Industries
Chilton Co., Inc., Chestnut & 56th St.,
Philadelphia 39, Pa.

Aviation
The McGraw-Hill Publishing Co., Inc.,
330 W. 42nd St., New York 18, N. Y.

Aviation Instruments (Section in Instruments)
Instruments Publishing Co. 1117 Wolfen-
dale St., Pittsburgh 12, Pa.

B

Bell Laboratories Record
The Bell Telephone Laboratories, Inc., 463
West St., New York 14, N. Y.

Bell System Technical Journal
The American Telephone and Telegraph
Co., 195 Broadway, New York 7, N. Y.

Bell Telephone Quarterly
Same address as *Bell Labs. Record*

Better Enameling
Chicago Vitreous Enamel Product Co., 1423
South 55th St., Cicero, Ill.

Better Homes & Gardens
Meridith Publishing Company, 17th and
Locust Sts., Des Moines 3, Iowa

British Journal Photographic Almanac (Annual)
Same address as *Brit. J. Phot.*

British Journal of Photography
Henry Greenwood & Co., Ltd., 24, Well-
ington St., London, W.C. 2, Eng.

**British Journal of Photography Colour Supple-
ment**
Discontinued as such, 1935

British Journal of Radiology
The British Institute of Radiology, 3,
Wellbeck St., London, W. 1, Eng.

British Medical Journal
The British Medical Assoc., British Medical
House, Travistock Square, London, W.C.
1, Eng.

British Plastics and Moulded Products Trader
Iliffe & Sons, Ltd., Dorset House, Stam-
ford St., London, S.E. 1, Eng.

**Bulletin of the Academy of Motion Picture
Arts and Sciences**
1455 N. Gordon, Hollywood 28, Calif.

**Bulletin of the American Society for Testing
Materials (A.S.T.M. Bulletin)**
1916 Race St., Philadelphia 3, Pa.

Bulletin of the Graphic Arts
Eastman Kodak Company, Rochester 4,
N. Y.

**Bulletin de photogrammétrie (Supplement to
Bull. soc. franc. phot.)**
La société française de photographie et de
cinématographie, 51, rue de Clichy,
Paris (9^e), France

**Bulletin of Photography (Merged with Camera
(Baltimore), 1932)**

Bulletin de la Société chimique de France
Masson et Cie, 129 Boulevard Saint-Ger-
main, Paris VI, France

Bulletin des sociétés chimiques belges
50 Avenue Franklin D. Roosevelt,
Bruxelles, Belgium

**Bulletin de la société française de photographie
et de cinématographie**
51, rue de Clichy, Paris (9^e), France

**Bulletin de la société royale de sciences de
Liège**
Société royale de sciences de Liège, Liège,
Belgium

Bureau of Standards Circular
U. S. Bureau of Standards, Washington
25, D. C.

Bureau of Standards Journal of Research
Same address as preceding

Bureau of Standards Scientific Papers
Discontinued as such, 1928; replaced by
Bur. Standards J. Research

Bureau of Standards Technologic Papers
Same address as *Bur. Standards Circ.*

Business Screen Magazine
Business Screen Magazines, Inc., 157 E.
Erie St., Chicago 11, Ill.

Business Week
The McGraw-Hill Publishing Co., 99-129
North Broadway, Albany 1, N. Y., and
330 W. 42nd St., New York 18, N. Y.

Calco Technical Bulletin
American Cyanamid Co., Bound Brook,
N. J.

**Camera (Baltimore), The (Formerly Camera
(Philadelphia), The)**
The Camera, Inc., 306 N. Charles St.,
Baltimore 1, Md.

Camera (Dublin), The
Discontinued, 1940

Camera (Luzern), Die
Buchdruckerei C. J. Bucher A.-G., Luzern
und Zürich, Switzerland

Camera Club Journal
Camera Club, 23, Manchester Square, Lon-
don, W. 1, England

Canadian Journal of Research
National Research Council of Canada,
Ottawa, Canada

Canadian Moving Picture Digest
277 Victoria St., Toronto, Canada

Ceramic Industry
Industrial Publications, Inc., 59 East Van
Buren St., Chicago, Ill.

Chemical Abstracts
American Chemical Society, E. J. Crane,
Editor, Ohio State University, Columbus
10, Ohio

Chemical Age (London)
Benn Brothers, Ltd., Nouvelle House, 154,
Fleet St., London, E.C. 4, Eng.

Chemical & Engineering News
American Chemical Society, 332 W. 42nd
St., New York 18, N. Y.

Chemical Engineering
The McGraw-Hill Publishing Co., 330 W.
42nd St., New York 18, N. Y.

Chemical Industries
Maclean-Hunter Publishing Corp., 522 5th
Ave., New York 18, N. Y.

Chemical and Metallurgical Engineering
Now *Chemical Engineering*

Chemical News
Discontinued, 1930

Chemical Reviews
For American Chemical Society, by Wil-
liams & Wilkins Co., Mt. Royal and
Guilford Aves., Baltimore 2, Md.

Chemiker-Zeitung †

**Chemische Berichte (formerly the Berichte der
Deutschen, chemischen gesellschaft)**
Verlag Chemie, Attilastrasse 16, Berlin-
Tempelhof, Anschrift der Redaktion:
Kybfelsenstrasse 55, (17b) Freiburg/Br.

Chemisches Zentralblatt
Anschriften der Redaktion, Dessauer Strasse
28-31, Berlin S. W. 11, Germany

Chemistry & Industry

- The Society of Chemical Industry, 56, Victoria St., London, S.W. 1, Eng.
Chimica e Industria (Brazil)
R. Ribeiro Bulhões 54, São Paulo, Brazil
Chimica e Industria (Italy)
Via S. Paolo, 10, Milan, Italy
Chimie et industrie
28, rue Saint-Dominique, Paris (7^e), France
Cine experimental
Ayala 57, Apartado 1,240, Madrid, Spain
Note: L.C. has only No. 1, Dec. 1944
Cineclandia
1819 Broadway, New York 23, N. Y.
Cinema and Theatre Construction
Hutchinson Periodical Company, Ltd., 10, Great Queen Street, London, W. C. 2, England
Cinema Digest
Discontinued, June 1941
Cinematographie française, La
29, rue Marsaullan, Paris (12^e), France
Cinematographus (Settimanale dell'industria e del commercio cinematografico)
Via Colonna Antonia, Rome, Italy
Cine Technician (Formerly Journal of the Society of Cine Technicians)
The Association of Cine-Technicians, 2, Soho Square, London, W. 1, Eng.
Colonial Cinema †
Commercial Aviation
341 Church St., Toronto, Ontario, Canada
Commercial Photographer, The
Charles Abel, Inc., 552 Fifth St., Loraine, Ohio, and 520 Caxton Bldg., Cleveland 15, Ohio
Communications
Bryant Davis Publishing Co., Inc., 52 Vanderbilt Ave., New York 17, N. Y.
Comptes rendus hebdomadaires des séances de l'Académie des sciences
Gauthier-Villars, 55, Paris, France
Comptes rendus des travaux de la Faculté des Sciences de Marseille, Aix-Marseille Université, Marseille, Impr. Marseillaise, Rue Saint, 39, 1941, France
Contemporary Photography
H. John Edwards, 14, Bond St., Sydney, Australia
Contractors' and Engineers' Monthly
Buttenheim Dix Publishing Corp., 470 4th Ave., New York 16, N. Y.
Courrier du centre du cinéma
Centre du Cinéma, 2, Avenue Matignon, Paris 8, France
Critica cinematografica
Via Vitt Emanuele 57, Parma, Italy

D

- Das Licht* †
Defender Trade Bulletin (Issued irregularly)
Defender Division, duPont de Nemours & Co., Inc., Rochester 3, N. Y.
Dental Radiography & Photography
Eastman Kodak Company, Rochester 4, N. Y.
Deutscher Drucker †
Die Chemie (Formerly *Angewandte Chemie*) †
Documentary News Letter
Film Centre, 34 Soho Sq., London W. 1, Eng.
Documenta productiva
Wijtenbachweg 43, Oegstgeest, Holland
Drug and Cosmetic Industry
Drug Markets, Inc., 101 W 31st St., New York 1, N. Y.
Du Pont Magazine
E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del.

E

- Economic Geology*
The Economic Geology Publishing Co., Natural Resources Bldg., Urbana, Ill.
Editor and Publisher
Editor & Publisher Co., 1700 Times Tower, New York 18, N. Y.
Edinburgh Journal of Science, Technology and Photographic Art (Royal Scottish Society of Arts; Edinburgh Photo. Soc.)
16 Royal Terrace, Edinburgh, Scotland
Educational Focus
Bausch & Lomb Optical Co., Rochester 2, N. Y.
Educational Screen
The Educational Screen, Inc., Pontiac, Ill., and 64 E. Lake St., Chicago 1, Ill.
Electrical Engineering
The American Institute of Electrical Engineers, 33 W. 39th St., New York 18, N. Y.
Electrical Engineering Abstracts (Issued as Section B of Science Abstracts)
See: Sci. Abst.
Electronic Engineering (Electronics, Television, and Short-Wave World)
Hulton Press, Ltd., 43-44, Shoe Lane, London, E.C. 4, Eng.
Electronic Industries and Electronic Instrumentation (Formerly *Electronic Inds.*)
Caldwell-Clements, Inc., 480 Lexington Ave., New York 17, N. Y.

Electronics

- The McGraw-Hill Publishing Co., 99-129 N. Broadway, Albany 1, N. Y., and 330 W. 42nd St., New York 18, N. Y.
Elementary School Journal
Department of Education, University of Chicago, 5835 Kimbark Ave., Chicago 37, Ill.
Engineering
Imperial Chemical Industries, Ltd., London, S.W. 1, Eng.
Engineer
28, Essex St., Strand, London, W.C. 2, Eng.
Engineering
Engineering, Ltd., 35 36, Bedford, Strand, London, W.C. 2, Eng.
Engineering and Mining Journal
McGraw-Hill Publishing Co., Inc., 330 W. 42nd St., New York 18, N. Y.
Engineering Inspection
Institution of Engineering Inspection, 5, Pierrepont St., Bath, Eng.
Engineers' Digest
E. D. Publications, Inc., 1 Madison Ave., New York 10, N. Y.
Exhibitors' Daily Review and Motion Pictures Today
J. Emmanuel Publishers, 1225 Vine St., Philadelphia 37, Pa.

F

- Factory Management & Maintenance*
McGraw-Hill Publishing Co., Inc., 330 W. 42nd St., New York 18, N. Y.
Farmaeica nuova †
Ferrania
Corso Matteotti 12, Milan, Italy
Film Daily
Wul's Films and Film Folk, Inc., 1501 Broadway, New York 18, N. Y.
Film (Die österreichische illustrierte zeitschrift)
Verlag, Umdankon, Schwarzenbergstrasse 1 3, Wien, Austria
Film & Radio Guide
Educational and Recreational Guides, Inc., 122 Renner Ave., Newark, N. J.
Film français (Organe de l'industrie cinématographique française)
2, Avenue Matignon, Paris 8, France
Film für Alle †
Film News
Film News Company, The Penthouse, 15 W. 38th St., New York 18, N. Y.
Film and Farbe †
Film World
6060 Sunset Blvd., Hollywood (Los Angeles) 28, Calif.
Filmundia
Filmundia Publications, Ltd., 55, Sir Phirozeshah Menta Road, Fort, Bombay, India
Films Topics
Bell and Howell Co., 7140 McCormick Road, Chicago 45, Ill.
Filmstudien (Maandblad voor filmkunst)
Kipdorp 38, Antwerpen, Belgium
Filmtechnik (Later *Kinotechnik* and *Film Technik*) †
First Annual Conference of Television Broadcaster's Association Incorporated
500 5th Ave., New York, N. Y.
Flying
Ziff Davis Publishing Co., 185 N. Wabash Ave., Chicago 1, Ill.
Focus
Zinder Stationsweg 33, Bloemendaal, Holland
Foto (Universal tijdschrift voor fotografie)
H. L. Smut and Zoon, Telginkplein, Hengelo (O), Holland, Netherlands
Foto
Luntmakargatan 25, Thulchuset, Stockholm, Sweden
Foto club
Viale dei Mille No. 30, Milano, Italy
Fotofreund (Formerly *Photofreund*) †
Fotografia
Via Arcivescovado N 1, Turin, Italy
Fotohandel, De
Focus Ltd., Bloemendaal, Holland
Fotofreund
Focus Ltd., Bloemendaal, Holland
Französische film-rundschau
Mariahilferstrasse 47/5, Wien V. L., Austria

G

- General Electric Review*
General Electric Co., Schenectady, N. Y.
Graphic Arts Monthly and the Printing Industry, The
The Graphic Arts Publishing Co., 610 S Dearborn St., Chicago 5, Ill.
Graphische Betrieb †
Graphische Nachrichten †

H

- Haeral* (Zeitschrift der Vereniging voor sterrenkunde, meteorologie, geophysica en aanverwante wetenschappen)
E. Thys, Lange Leemstraat 44, Antwerpen, Belgium

Het Veerwerk

- Focus Ltd., Bloemendaal, Holland
Highlights of Photographic Art
B. Vincent Abbott, 3 Little Bldg., Boston 16, Mass.
Hitchcock's Machine Tool Blue Book (annual)
Hitchcock Publishing Co., 542 S. Dearborn St., Chicago 5, Ill.
Holiday
Curtis Publishing Co., Independence Square, Philadelphia 5, Penna.
Home Movies
Ver Halen Publications, 6060 Sunset Blvd., Los Angeles 28, Calif.
Hospital Management
Hospital Management, Inc., 100 E. Ohio St., Chicago 11, Ill.

I

- Ideal Kinema*
Kinematograph Publications, Ltd., 93, Long Acre, London, W.C. 2, Eng.
Il Corriere Fotografico
Published at Vio Stampatori 6, Torino (Turin), Italy
Illuminating Engineering (New York) (Includes *Transactions of the Illuminating Engineering Society*)
The Illuminating Engineering Society, Mt. Royal and Guilford Aves., Baltimore 2, Md., and 51 Madison Ave., New York 10, N. Y.
Industrial Aviation
Ziff-Davis Publishing Co., 185 N. Wabash Ave., Chicago 1, Ill.
Industrial and Engineering Chemistry
The American Chemical Society, 1155 16th St., N.W., Washington 6, D. C.
Industrial and Engineering Chemistry, Analytical Edition
The American Chemical Society, 1155 16th St., N.W., Washington 6, D. C.
Industrial Marketing
Advertising Publications, Inc., 100 E. Ohio St., Chicago 11, Ill.
Industrial Radiography
53 W. Jackson Blvd., Chicago 4, Ill.
Industrial Standardization
American Standards Association, 70 E. 45th St., New York 17, N. Y.
Inland Printer, The
MacLean-Hunter Publishing Corp., 309 W. Jackson Blvd., Chicago 6, Ill.
Institute of the British Photographers' Record
49 Gordon Square, London, W.C. 1, Eng.
Instruments (including *Aviation Instruments*)
The Instruments Publishing Co., 1117 Wolfendale St., Pittsburgh 12, Pa.
International Blue Printer
International Assn. of Blue Print and Allied Industries, 506 S. Wabash Ave., Chicago, Ill.
International Photographer
The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, 7614 Sunset Blvd., Hollywood 28, Calif.
International Projectionist (With *Projection Engineering*)
International Projectionist Publishing Co., Inc., 19 W. 44th St., New York 18, N. Y.
Ion
Hermanos Bequer 6, Madrid, Spain
Iron Age
100 E. 42nd St., New York 17, N. Y.
Iron & Steel
The Louis Cassier Co., Ltd., Dorset House, Stamford Street, London, S.E. 1, England
Iron & Steel Engineer
Association of Iron and Steel Engineers, 1010 Empire Bldg., Pittsburgh 22, Pa.

J

- Journal of Aeronautical Sciences*
Institute of Aeronautical Sciences, 30 Rockefeller Plaza, New York 20, N. Y.
Journal of the American Ceramic Society
The American Ceramic Society, 2525 N. High St., Columbus 2, Ohio
Journal of the American Chemical Society
The American Chemical Society, 1155 16th St., N.W., Washington 6, D. C., and Mack Printing Co., 20th and Northampton Sts., Easton, Pa.
Journal of the American Leather Chemists' Association
Secretary, Department of Leather Research, University of Cincinnati, Cincinnati 21, Ohio, and Mack Printing Co., 20th and Northampton Sts., Easton, Pa.
Journal of Applied Physics (formerly *Physics*)
The American Institute of Physics, 57 E. 55th St., New York 22, N. Y.
Journal of the Biological Photographic Association
The Biological Photographic Assoc., 561 N. 15th St., Milwaukee 3, Wis.

- Journal of the British Institute of Cinematography*
Discontinued, 1938
- Journal of the British Kinematograph Society*
The British Kinematograph Society, Dean House, 2, Dean St., London, W. 1, Eng.
- Journal of Chemical Education*
The Division of Chemical Education of the American Chemical Society, 1155 16th St., N.W., Washington 6, D. C., and Mack Printing Co., 20th and Northampton Sts., Easton, Pa.
- Journal of Chemical Physics*
The American Institute of Physics, 57 E. 55th St., New York 22, N. Y.
- Journal of the Chemical Society (London)*
The Chemical Society, Burlington House, London, W. 1, Eng.
- Journal de chimie physique*
For La Société de chimie physique, by Institut de chimie, 11, rue Pierre Curie, Paris (5*), France
- Journal of Documentary Reproduction*
Discontinued, 1942
- Journal of Documentation*
The Editor, *ASLIB*, 52, Bloomsbury St., London, W.C. 1, Eng.
- Journal of Education*
New England Publishing Co., 6 Park St., Boston 8, Mass
- Journal of Experimental Psychology*
American Psychological Association, Prince and Lemon Streets, Lancaster, Pa., and 1515 Mass. Ave., N.W., Washington 5, D. C.
- Journal of Experimental and Theoretical Physics (U.S.S.R.)*
The Academy of Sciences U.S.S.R., Moscow, Russia
- Journal of the Film Industry (India)*
The Indian Motion Picture Producers' Assoc., and Indian Motion Picture Distributors' Assoc., Sandhurst Bldg., Sandhurst Rd., Bombay, India
- Journal of the Franklin Institute*
The Franklin Institute of the State of Pennsylvania, Prince and Lemon Sts., Lancaster, Pa., and Benjamin Franklin Parkway at 20th St., Philadelphia 3, Pa.
- Journal of the Institute of Metals*
4, Grosvenor Gardens, London, S.W. 1, Eng.
- Journal of the Institution of Electrical Engineers*
Savoy Place, Victoria Embankment, London, W.C. 2, Eng.
- Journal of Laboratory and Clinical Medicine*
The C. V. Mosby Co., 3207 Washington Blvd., St. Louis 3, Mo.
- Journal of the National Education Association*
National Education Assoc. of the United States, 1201 16th St. N. W., Washington 6, D. C.
- Journal of the Optical Society of America*
For the Optical Society of America, by The American Institute of Physics, 57 E. 55th St., New York 22, N. Y.
- Journal of the Photographic Society of America*
See *Photographic Society of America Journal*
- Journal of the Photomicrographic Society*
Discontinued, 1936
- Journal of Physical Chemistry*
For the American Chemical Society and the Faraday Society, by Williams and Wilkins Co., Mt. Royal and Guilford Aves., Baltimore 2, Md.
- Journal of Physical Chemistry U.S.S.R.*
The Academy of Sciences, U.S.S.R., Moscow
- Journal of Physics U.S.S.R.*
P. I. Kapiza, Institute for Physical Problems, Academy of Sciences of the U.S.S.R., Kabazhskoye 32, Moscow, U.S.S.R.
- Journal of Physiology (Aberdeen)*
The Cambridge University Press, 200, Euston Rd., London, N.W. 1, Eng.
[No journal is known to us published at Aberdeen—Editor]
- Journal physique et le radium*
Société Française de Physique, 10, rue Vauquelin, Paris 5, France
- Journal of Research of the National Bureau of Standards*
For U. S. Department of Commerce and National Bureau of Standards, Washington 8, D. C., by the U. S. Government Printing Office, Washington 25, D. C.
- Journal of the Royal Microscopical Society*
The Royal Microscopical Society, B.M.A. House, Travistock Square, London, W.C. 1, Eng.
- Journal of the Royal Society of Arts*
G. Bell & Sons, Ltd., York House, Portugal St., London, W.C. 2, Eng.
- Journal of Scientific Instruments*
The Institute of Physics, 19, Albemarle St., London, W. 1, Eng.
- Journal of the Society of Chemical Industry*
The Society of Chemical Industry, 56, Victoria St., London, S.W. 1, Eng.
- Journal of the Society of Motion Picture Engineers*
The Society of Motion Picture Engineers, Hotel Pennsylvania, New York 1, N. Y.
- Journal of Technical Physics (U.S.S.R.)*
Akademii Nauk, U.S.S.R., Moscow
- Journal of the Textile Institute*
See: *J. Textile Inst. Trans.*
- Journal of the Textile Institute Transactions*
The Textile Institute, St. Mary's Parsonage, Manchester, Eng.
- Journal of the Washington Academy of Sciences*
The Washington Academy of Sciences, 450 Ahuap St., Menasha, Wis.

K

- Kinematograph Weekly*
Odham's Press, Ltd., 6, Catherine St., London, W.C. 2, England
- Kinotechnik (Later Kinotechnik und Film Technik) †*
Kollid Zeitschrift †
- Kosmos*
Gesellschaft der Naturfreunde, Stuttgart, Germany, License No. 21

L

- La Nature*
Masson et Cie, 120 Boulevard Saint Germain, Paris VI, France
- La technique cinématographique*
122, Avenue de Wagram, Paris, France
- Library Journal*
R. R. Bowker Co., 62 W. 45th St., New York 19, N. Y.
- Licht, Das †*
Life
- 540 N. Michigan Ave., Chicago, Ill. Editorial Office, 9, Rockefeller Plaza, New York 20, N. Y.
- Light & Lighting*
The Illuminating Engineering Society, 32, Victoria St., London, S.W. 1, Eng.
- Light Metal Age*
Fellam Publications Co., 201 N. Wells St., Chicago 6, Ill.
- Light Metals*
Temple Press Ltd., Bowling Green Lane, London, E.C. 1, Eng.
- Locker Operating*
The Locker Publications Co., 1421 Walnut St., Des Moines 9, Iowa
- Luce E Immaum*
Associazione Otica Italiana, Via Pandolfini 27, Firenze, Italy

M

- Machine Design*
Penton Bldg., Cleveland 13, Ohio
- Machinery (London)*
Machinery Publishing Co., Ltd., 83 117, Euston Road, London, N.W. 1, England
- Machinery (New York)*
The Industrial Press, 148 Lafayette St., New York 13, N. Y.
- Machinstv (London)*
McGraw Hill Publishing Co., Aldwych House, London, W.C. 2, Eng.
- Manufacturer's Record*
Manufacturer's Record Publishing Co., 109 Market Place, Baltimore 3, Md.
- Marine Engineering and Shipping Review*
Simmons-Boardman Publishing Co., 30 Church St., New York 7, N. Y.
- Mechanical Engineering*
The American Society of Mechanical Engineers, 29 W. 39th St., New York 18, N. Y., and 20th and Northampton Sts., Easton, Pa.
- Materials and Methods (Formerly Metals & Alloys)*
Reinhold Publishing Corp., 330 W. 42nd St., New York 18, N. Y.
- Mechanical World and Engineering Record*
Emmott and Company, 31 King Street West, Manchester 3, England
- Mechanix Illustrated*
Fawcett Publications, Inc., 1100 W. Broadway, Louisville 1, Ky. Editorial Office: Paramount Bldg., 1501 Broadway, New York 18, N. Y.
- Metal Industry (London)*
L. Cassier Co., Ltd., Dorset House, Stamford St., London, S.E. 1, England
- Metal Progress*
The American Society for Metals, 7301 Euclid Ave., Cleveland 3, Ohio
- Metallforschung*
Dr. Kiederer-verlag, Paulinenstrasse 37b, Stuttgart W., Germany (License U.S.-W.1009)
- Metallüberfläche*
Carl Hanser, Leonhard-Eckstrasse 7, München 27, Germany (License: U.S.-E. 119)
- Metals & Alloys*
Now *Materials and Methods*
- Metals Review*
7301 Euclid Ave., Cleveland 3, Ohio

Metals Technology

- American Institute of Mining & Metallurgical Engineers*, 29 W. 39th St., New York 18, N. Y.
- Microfilm Abstracts*
University Microfilms, Ann Arbor, Mich.
- Microscope and Entomological Monthly*, The (British Journal of Microscopy and Photomicrography)
- Arthur Barron, Ltd., 50, Carter Lane, London, E.C. 4, England
- Miniature Camera Magazine*, The
Telephoto Press, Ltd., 9, Cavendish Square, London, W. 1, England
- Miniature Camera World*
Resumed publication March 1947 (quarterly), Link House, 24, Store St., London, W.C. 1, England
- Minicam Photography (Formerly Minicam)*
Automobile Digest Publishing Corp., 22 E. 12th St., Cincinnati, Ohio
- Mining & Metallurgy*
American Institute of Mining and Metallurgical Engineers' Inc., 29 W. 39th St., New York 18, N. Y.
- Modern Lithographer and Offset Printer (London)*
F. W. Bridges, Ltd., 9, Fryston Ave., Croydon, Eng.
- Modern Lithography*
Industry Publications, Inc., 254 W. 31st St., New York 1, N. Y.
- Modern Medicine*
Modern Medicine Publications, 84 S. 10th St., Minneapolis 2, Minn.
- Monthly Notices of the Royal Astronomical Society*
The Royal Astronomical Society, Burlington House, London W. 1, Eng.
- Monthly Weather Review*
For the U. S. Dept. of Commerce Weather Bureau, Washington 7, D. C., by the U. S. Government Printing Office, Washington 25, D. C.
- Motion Picture Herald*
Quigley Publishing Co., Inc., 1270 6th Ave., Rockefeller Center, New York 20, N. Y.
- Movie Makers*
The Amateur Cinema League, Inc., 420 Lexington Ave., New York 17, N. Y.

N

- National Camera Club Newsletter*
544 Brandon Place, Cliffside Park, New Jersey
- National Geographic Magazine*
National Geographic Society, Pub., 1146 16th Street, N.W., Washington 6, D. C.
- National Lithographer*, The
The National Lithographer Publishing Co., Inc., 11 Park Place, New York 7, N. Y.
- National Photo Dealer*
National Photo Dealer Publishing Co., 43 Park Ave., New York 16, N. Y.
- National Safety News*
National Safety Council, Inc., 20 N. Wacker Drive, Chicago 6, Ill.
- Nation's Schools*
Nation's Schools Publishing Co., Inc., 919 N. Michigan Ave., Chicago 11, Ill.
- Natur und Technik*
Millerstrasse, 1a, Berlin N65, Germany (French military control)
- Natur und Volk (Berichte der Senckengerischen naturforschenden gesellschaft)*
Verlag von Dr. Walldner Kramer, Frankfurt a. m., Germany (Military government information control license U.S.-W.1045)
- Nature*
The Macmillan Co., Ltd., St. Martin's St., London, W.C. 2, Eng.
- Nederlandsche jaarboek voor Fotokunst*
Uitgave en druk Smit, Hengelo, Netherlands. Secretary A. Van Leeuwen.
- Dupontgleim 5, Amersfoort, Netherlands
- New Movies (Formerly National Board of Review Magazine)*
70 Fifth Avenue, New York 11, N. Y.
- New York Times*
The New York Times Co., 229 W. 43rd St., New York 18, N. Y.
- Nordisk Tidskrift för Fotografi*
Nordisk Tidskrift för Fotografi Regeringsgatan 85, Stockholm, Sweden.
- Norsk Fotografisk Tidsskrift*
Oslo, 37, Louissegt. 4.C., Norway
- Notiziario Fotografico*
Via Guglielmo Jervis 6, Ivrea, Italy

O

- Objectiva*
Avenida da Liberdade, 18, 4° C., Lisbon, Portugal
- Observatory*, The
For the Royal Observatory at Greenwich, London, S. E. 10, Eng., by Taylor and Francis, Ltd., Red Lion Court, Fleet St., London, E.C. 4 Eng.

- Men & Steel & Gas Journal**
Petroleum Publishing Co., 211 S. Cheyenne Ave., Tulsa 1, Okla.
- Ombres et Lumières**
Rue Jos. Vandersmissen 16, Brussels, Belgium
- Optik** (Zeitschrift für das gesamte Gebiet der wissenschaftlichen und angewandten Optik)
Bühlstrasse 49, (14a) Heidenheim/Brenz, License: US-W-1026
Printed by: Wissenschaftliche Verlagsgesellschaft mb.H., Tubinger strasse 53, Stuttgart S, Germany
- Pacific Plastics Magazine**
Miller Freeman Publications, 124 W. 4th St., Los Angeles 13, Calif.
- Paint**
Leonard Hill, Ltd., London, W. 1, Eng.
- Paper Trade Journal**
Lockwood Trade Journal Co., Inc., 15 W. 47th St., New York 19, N. Y.
- Patra Journal**
The Printing and Allied Trades Research Association, Charterhouse Chambers, Charterhouse Square, London, E.C. 1, England
- Philips' Technical Review**
Research Laboratory, N. V. Philips' Gloeilampenfabrieken, Eindhoven, Holland.
For inquiries from U. S. & Canada: Elsevier Publishing Co., 215 4th Ave., New York, N. Y.
- Philosophical Magazine, The** (Formerly Philosophical Magazine and Journal of Science, The, London, Edinburgh and Dublin)
Taylor and Francis, Ltd., Red Lion Court, Fleet St., London, E.C. 4, Eng.
- Philosophical Transactions of the Royal Society of London**
University Press, Bentley House, Euston Rd., London, W. 1, Eng.
- Photo Arts** (Incorporating Photography)
185 N. Wabash Ave., Chicago 1, Ill.
Discontinued Spring 1948.
- Photo-Cinéma** (Formerly *Revue française de photographie et de cinématographie*)
At 189, rue Saint-Jacques, Paris (5°), France
- Photo Developments** (formerly *Developments*)
The Master Photo Finishers of America, 103 W. Michigan Ave., Jackson, Mich.
- Photo-Engravers' Bulletin**
The American Photo-Engravers' Assoc., 166 W. Van Buren St., Chicago 4, Ill.
- Photo-Expert**
Schweizerstrasse 50, Basel, Switzerland
- Photogrammetric Engineering**
The American Society of Photogrammetry, P. O. Box 18, Benjamin Franklin Station, Washington 4, D. C.
- Photograms of the Year**
Hilff & Sons, Ltd., Dorset House, Stornford Street, London S.E. 1, England
- Photographie, Le**
At 189, rue Saint-Jacques, Paris (5°), France.
- Photographic Abstracts**
Same address as Phot. J.
- Photographic Age**
Boland and Boyce Publishing Co., Inc., 460 Bloomfield Ave., Montclair, N. J.
- Photographic Dealers' Association**
P.D.A. House, 46, Bloomsbury St., London, W.C. 1, Eng.
- Photographic Journal, The**
The Royal Photographic Society of Gt. Britain, and the Photographic Alliance, 16, Prince's Gate, London, S.W. 7, Eng.
- Photographic Society of America Journal (PSA J.)**, when used in Selected Abstracts references; elsewhere, *Phot. Soc. Amer. J.* (Formerly *J. Phot. Soc. Amer.*)
For The Photographic Society of America at 51 Grandview Place, Upper Montclair, N. J.
- Photographic Trade Bulletin**
Thomas A. Scruby, 1, Bloomsbury Square, London, W.C. 1, Eng.
- Photographic Trade News**
At 1114 1st Ave., New York 21, N. Y.
- Photographische Chronik**
Photographische Industrie, Die
Photographische Korrespondenz
J. Springer Verlag, Wien (Vienna), Austria.
- Photography**
Press Centre, Ltd., Montague House, Russell Square, London, S.W. 1, England
- Photography in Science, Art, and Industry**
Royal Photographic Society, 16, Prince's Gate, London, W. 1, England
- Photo-Industrie, Die**
Photo-Memo
Standard Oil Company (New Jersey), 30 Rockefeller Plaza, New York 20, N. Y.
- Photo Press**
George Greier, Langenstrasse 41, München, Germany
- Photo-Revue**
118 rue d'Assas, Paris (6°), France.
- Physics**
Martinus J. I. J. Hoff, The Hague, Holland.
- Physical Review, The**
For the American Physical Society, by the American Institute of Physics, 57 East 55th St., New York 22, N. Y.
- Physics Abstracts** (Section A of Science Abstracts)
See: Sci. Abst.
- Physikalische Zeitschrift**
Picture Post
75, Thyagaraya Road, Thyagarayangar, Madras, India
- Picturing Today** (Photo World)
610-620, Grand Buildings, Trafalgar Sq., London, W.C. 2, England
- Plastics (Chicago)**
Ziff-Davis Publishing Co., 185 N. Wabash Ave., Chicago 1, Ill.
- Plastics (London)**
Temple Press Ltd., Bowling Green Lane, London, E.C. 1, Eng.
- Plastics Annual Directory**
Plastic Catalogue Corp., 122 E. 42nd St., New York 17, N. Y.
- Platea** (Teatro-cinema-attualita)
Via Cerva 40, Milano, Italy
- Popular Astronomy**
Goodsell Observatory of Carleton College, Northfield, Minn.
- Popular Photography**
185 N. Wabash Ave., Chicago 1, Ill.
- Post Office Electrical Engineers' Journal (London)**
Birch & Whittington, 49, Upper High St., Epsom, Surrey, Eng.
- Printers' Ink**
Printers' Ink Publishing Co., Inc., 205 E. 42nd St., New York 17, N. Y.
- Procédé, Le**
Bouvard-Calmelf, 10, Boulevard, de la Bastille, Paris, France.
- Proceedings of the American Philosophical Society**
The American Philosophical Society, Independence Square, Philadelphia 6, Pa.
- Proceedings of the American Society for Horticultural Science** (Geneva, N. Y.)
Obtainable from Cornell University Library, Ithaca, N. Y.
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The Hon. Secy., The British Society for International Bibliography, 85, The Minories, London, E.C. 3, Eng.
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E. H. Schulz, Secy., National Electronics Conference, c/o Illinois Institute of Technology, 1951 W. Madison St., Chicago 12, Ill. George Banta Publishing Co., Menasha, Wis.
- Proceedings of the National Academy of Sciences**
For The National Academy of Sciences, Constitution Ave. and 21st St., Washington 25, D. C., by Mack Printing Co., 20th and Northampton Sts., Easton, Pa.
- Proceedings of the Physical Society (London)**
At 1, Lother Garden, Exhibition Rd., London, S.W. 7, Eng.
- Proceedings of the Royal Entomological Society, London**
41, Queen's Gate, London, S.W. 7, Eng.
- Proceedings of the Royal Institution of Great Britain**
The Royal Institution of Gt. Britain, 21, Albermarle St., London, W. 1, Eng.
- Proceedings of the Royal Society, Series A—Mathematical and Physical Sciences (London)**
For The Royal Society, by the Cambridge University Press, Bentley House, London, N.W. 1, Eng.
- Process Engraver's Monthly, The**
At 2, Embankment Gardens, London, S.W. 3, Eng.
- Product Engineering and Management**
The McGraw-Hill Publishing Co., Inc., 330 W. 42nd St., New York 18, N. Y.
- Production and Engineering Bulletin**
Ceased publication April 1947
- Professional Photographer, The**
For The Photographers' Assoc. of America, by Charles Abel, Inc., 520 Caxton Bldg., Cleveland 15, Ohio.
- Professional Photographer, (Kodak Ltd.)**
Discontinued, 1939
- Progressive Architecture Pencil Points**
Reinhold Publishing Corp., 330 W. 42nd Street, New York 18, N. Y.
- Progressive Education**
American Education Fellowship, 289 4th Avenue, New York 10, N. Y.
- PSA Journal**
See *Photographic Society of America Journal*
Publicaciones de la Facultad de ciencias fisicomatemáticas, Universidad Nacional de la Plata
La Plata Argentina, Facultad de ciencias Fisicomatemáticas.
- Purchasing**
Conover-Mast Co., 205 E. 42nd St., New York 17, N. Y.
- R**
- R. C. A. Review**
Radio Corporation of America, RCA Laboratory Division, Princeton, N. J.
- Radlocinema**
Oricinas: Reina 29, Apartado 453, Madrid, Spain
- Radio-Craft**
25 W. Broadway, New York 7, N. Y.
- Radiography** (Supplement to *British Journal of Radiology*)
The Society of Radiographers, 32, Welbeck St., London, W. 1, Eng.
- Radiography and Clinical Photography**
Eastman Kodak Company, Rochester 4, N. Y.
- Radiology**
The Radiology Society of North America, Dr. D. S. Childs, 607 Medical Arts Bldg., Syracuse, N. Y.
- Radio News**
Ziff-Davis Publishing Co., 185 N. Wabash Ave., Chicago, 1, Ill.
- Radio News—Radio-Electronic Engineering Edition**
Same address as preceding.
- Reports on Progress of Physics**
Same as *Proc. Phys. Soc. (London)*.
- Review of Scientific Instruments**
The American Institute of Physics, 57 E. 55th St., New York 22, N. Y.
- Reviews of Modern Physics** (Formerly *Physical Review Supplement*)
For The American Physical Society, by the American Institute of Physics, 57 E. 55th St., New York 22, N. Y.
- Revue d'optique théorique et instrumentale**
L'Institut d'optique théorique, et appliquée, and Syndicat générale des industries techniques de la précision, 3 et 5, Blvd. Pasteur, Paris (15°), France.
- Revue générale des Chemin de Fer**
Dunod, 92, Rue Bonaparte, Paris, France (VI), (Publiée sous le patronage... d'un Comité de Rédaction: Siegfried du Comité: 42, rue de Chateaudun, Paris).
- Revue générale de l'Electricité**
12, Place de Laborde, Paris 8, France
- Ricerca scientifica e ricostruzione**
Direzione ed Amministrazione: Piazzale delle Scienze, 7, Italia, Rome, Italy
- Ricerca scientifica ed il progresso tecnico nell'economia nazionale**, la Ministero dell'educazione, nazionale, Rome, Italy.
- Sales Management**
Sales Management, Inc., 386 4th Ave., New York 16, N. Y.
- School Executive**
The American School Publishing Corp., 470 4th Ave., New York 16, N. Y.
- School Science & Mathematics**
Glen W. Warner, Editor, 7633 Calumet Ave., Chicago 19, Illinois
- School Science Review**
J. Murray, 50, Albermarle St., London, W. 1, Eng.
- Science**
For the American Association for the Advancement of Science, by The Science Press, Lancaster, Pa.
- Science Abstracts**
The Institution of the Electrical Engineers, Savoy Place, Victoria Embankments, London, W.C. 2, Eng.
- Science Illustrated**
McGraw-Hill Publishing Co., Inc., 99-129 North Broadway, Albany, New York
- Science et industrie photographiques**
165 rue de Sévres: 3 et 5, Blvd., Pasteur, Paris (15°), France.
- Science et Vie**
5, rue de la Baume, Paris 8, France
- Science Illustrated**
McGraw-Hill Publishing Co., Inc., 330 West 42d Street, New York 18, N. Y.
- Science News Letter**
Science Service, 1719 N St., N.W. Washington 6, D. C.
- Science Pictorial** (Combined with *Aviation in Review*)
1745 Broadway, New York 19, N. Y.
- Science pour tous**
Editions Jules Tallandier, 17, rue Dumoulin, Paris 14, France
- Science Supplement**
Same address as *Science*.
- Sciences et techniques pour tous**
80, rue Saint-Lazare, Paris 9, France
- Scientific American**
Munn & Co., Inc., 24 W. 40th St., New York 18, N. Y.

Scientific Monthly. The For The American Association for the Advancement of Science, Smithsonian Institution Bldg., Washington 25, D. C., by The Science Press, Lancaster, Pa.
Scientific Papers of the Institute of Physical and Chemical Research (Tokyo). Institute of Physical and Chemical Research, Komagome, Hongo, Tokyo, Japan. Discontinued.

Screen. McEvoy Publishing Company, Ltd., Abbey Buildings, Middle Abbey Street, Dublin, Ireland

Screen World (Weekly survey of films, stage and radio) 6, Nisabet Road, Lahore, India

Selected Abstracts of Photographic Literature Included in PSA Journal. 51 Grandview Place, Upper Montclair, N. J.

Sheet Metal Worker Edwin A. Scob Publishing Co., 45 W. 45th Street, New York 19, N. Y.

Shirley Institute Memoirs Didbury, Manchester, Eng.

Sight & Sound The British Film Institute, 4, Great Russell St., London, W.C. 1, Eng.

Smalfilm Focus Ltd., Bloemendaal, Holland

Smalfilm blad Smkretariat: V. Faelledvej 55, Kobenhavn, V. Denmark

Snap Shots George Murphy, Inc., 57 E. 9th Street, New York 3, N. Y.

Society of Dyers & Colourists (Formerly Journal of the Society of Dyers & Colourists) 32-34, Piccadilly, Bradford, Yorkshire, Eng.

Society of Automotive Engineers Journal (Known as *SAE J.*) 29 W. 39th Street, New York 18, N. Y.

Sombras Av. Jose Antonio 11, Madrid, Spain

Southern Lumberman J. H. Baird Publishing Co., 917 Berryhill St., Nashville, Tenn.

Soviet Foto The Committee for Cinematography of the S. N. K., U.S.S.R., Pushechenayah 2, Moscow.

Special Libraries By The Special Libraries Association, 31 E. 10th St., New York 3, N. Y., at 71 Clinton St., Newark, N. J.

Steel The Fenton Publishing Co., Fenton Bldg., Cleveland 13, Ohio.

Supplement No.—To the U. S. Public Health Reports U. S. Public Health Service, Washington 14, D. C.

T

Technical News Bulletin E. I. duPont de Nemours & Co., Inc., Wilmington 98, Del.

Technique cinématographique, La See: *La technique cinématographique*

Tele-Tech Formerly *Electronic Inds.*, which see
Television Frederick Knagel Co., 600 Madison Ave., New York 22, N. Y.

Textile Research Journal 10 E. 40th St., New York 16, N. Y., and Lancaster Press, Inc., Lancaster, Pa.

Textile World Textile World Publications, McGraw-Hill Publishing Co., Inc., 330 W. 42nd St., New York 18, N. Y.

Theater der Zeit Bruno Henschel & Sohn, Berlin n. 24, Germany

Transactions of the American Institute of Mining and Metallurgical Engineers (Published with *Mining & Metallurgy*) American Institute of Mining and Metallurgical Engineers, 29 W. 39th St., New York 18, N. Y.

Transactions of the American Microscopical Society Frank E. Eggleston, Secretary, Department of Zoology, University of Michigan, Ann Arbor, Mich., and The George Banta Publishing Co., 450-54 Ahnapp St., Menasha, Wis.

Transactions of the American Society of Mechanical Engineers The American Society of Mechanical Engineers, 20th and Northampton Sts., Easton, Pa., and 29 W. 39th St., New York 18, N. Y.

Transactions of the American Society for Metals The American Society for Metals, 7301 Euclid Ave., Cleveland, Ohio

Transactions of the Faraday Society For the Faraday Society, By Gurney and Jackson, 98, Great Russell St., London, W.C. 1, Eng.

Transactions of the Illuminating Engineering Society (London)

The Illuminating Engineering Society, 32, Victoria St., London, S.W. 1, Eng.

Transactions of the Kansas Academy of Sciences Kansas Academy of Sciences, Room 115, Bailey Laboratory, University of Kansas, Lawrence, Kansas

Transactions of the Optical Society (London) (Incorporated in *Proceedings of the Physical Society (London)*) Discontinued, 1932

Transactions of the Royal Society, London Cambridge University Press, Bentley House, N.W. 1, Cambridge, Eng.

Travel & Camera Combined with *U.S. Camera*

U

U. S. Camera (monthly and annual) U. S. Camera Publishing Corp., 420 Lexington Ave., New York 17, N. Y.

United States Air Services Air Service Publishing Co., Inc., 643 Transportation Bldg., Washington 6, D. C.

United States Naval Medical Bulletin Chief of the Bureau of Medicine and Surgery, U. S. Navy Medical Service, Washington 25, D. C.

United States Public Health Reports U. S. Public Health Service, Washington 14, D. C.

Universal Photo Almanac, 1945 (annual) Falk Publishing Co., 10 W. 33rd St., New York 1, N. Y.

V

Visual News New Jersey Visual Education Association, Dr. Arnold W. Reitze, Editor, 3 Lienna Place, Jersey City 6, N. J.

Visual Review Society for Visual Education, Inc., 100 Ohio St., Chicago 11, Ill.

W

Wall Street Journal 44 Broad St., New York 4, N. Y.

Welding Journal American Welding Society, 33 W. 39th St., New York 18, N. Y.

"Wellcome" Photographic Exposure Guide Burroughes Wellcome and Company, 12, Red Lion Square, London, W.C. 1, England

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X

X Ray Technician For The American Society of X-Ray Technicians, by Bruce Publishing Co., 2642 University Ave., St. Paul, Minn.

Z

Zeitschrift für angewandte Photographie in Wissenschaft und Technik †

Zeitschrift für Instrumentenkunde †

Zeitschrift für Metallkunde †

Zeitschrift für Naturforschung Dieterich'sche verlagsbuchhandlung, Spiegelgasse 9, Wiesbaden, Germany

Zeitschrift für Physik †

Zeitschrift für wissenschaftliche Photographie, Photophysik, und Photochemie †

APPLICATIONS FOR HONORS CONSIDERATION

Four grades of honors are granted by the PSA as follows:

1. **Associate.** Restricted to members of the Society. May be applied for either by the individual or by another member.

2. **Fellow.** Restricted to members of the Society. Any member may propose another for the Fellowship but each application must be endorsed by two members of the Society. Ordinarily, given only to Associates.

3. **Honorary Member.** Given to non-members or members. Any member may propose another for Honorary Membership but each application must be endorsed by two members of the Society.

4. **Honorary Fellow.** Given in exceptional cases to non-members or members. This honor is the highest award and is rarely given. Recommendation is by unanimous vote of the Honors Committee, with complete citation.

The recommendation for Honorary Members or Honorary Fellows requires final approval by the Board of Directors.

Full details on the requirements for application for honors and the form to be used are given in the pamphlet, "Information for Applicants for Honors Consideration," obtainable on request to The Photographic Society of America, 1815 Spruce Street, Philadelphia 3, Pennsylvania. Special forms are required for each application. No application will be considered by the Honors Committee unless it has been submitted on the form specified.

Closing date for applications in any given year is June 1.

PSA CONSTITUTION AND BY-LAWS OF DECEMBER 1946

Article I PURPOSES

This Society shall be a medium for cooperative action in promoting the arts and sciences of photography and for furthering public education therein.

Article II MEMBERSHIP

Section 1. *General.* This Society shall be a membership organization, enrolling individuals, organizations and business firms as members. Individuals may be enrolled as (a) Active Members, (b) Honorary Members, (c) Life Members, or (d) Contributing Members. Organizations may be enrolled as Organizational Members. Business firms may be enrolled as Industrial Members.

Section 2. *Charter Members.* Individuals and camera clubs so designated in the Constitution and By-Laws of this Society adopted March 13, 1935.

Section 3. *Active Members.* Individuals who shall have met requirements and paid dues prescribed by the Board of Directors.

Section 4. *Honorary Members.* Individuals who, having rendered distinguished service to this Society, or to photography, or who for other adequate and stated reasons shall have been elected Honorary Members by a three-fourths (3/4) vote of the Board of Directors. Upon conclusion of service in office, without impeachment, each President of this Society automatically shall become an Honorary Member.

Section 5. *Life Members.* Individuals who shall have met requirements and, in lieu of dues, shall have paid a single life membership fee as prescribed by the Board of Directors.

Section 6. *Contributing Members.* Individuals, business firms, or organizations contributing to the financial support of this Society under conditions prescribed by the Board of Directors.

Section 7. *Industrial Members.* Business firms engaged in the photographic industry, or related industries, which shall have met requirements and paid dues prescribed by the Board of Directors. This provision shall not be interpreted as prohibiting the Board of Directors from establishing such other relationships with business firms or organizations as may benefit this Society.

Section 8. *Organizational Members.* Organizations such as, but not limited to, camera clubs, camera club councils, libraries, educational institutions, scientific societies, and cultural groups, having activities and interests consonant with those of this Society and which shall have met requirements and paid dues prescribed by the Board of Directors.

Article III INITIATION FEES AND DUES

Section 1. *General.* Initiation fees and membership dues shall be fixed by the Board of Directors.

Section 2. *Payment of Annual Dues.* Dues shall become payable upon application for membership and thereafter annually in advance upon the anniversary date of admission to membership.

Section 3. *Arrears.* Members whose dues remain unpaid after three (3) months shall be notified by the Treasurer of this arrearage. Failure of members to pay arrears within five (5) months shall be reported to the Board of Directors for action.

Section 4. *Exceptions.* No payment of initia-

tion fees or dues shall be required of Honorary Members or Honorary Fellows of this Society.

Section 5. *Initiation and Life Membership Fees.* Initiation fees from whatever source and single payments of fees by Life Members shall be added to the reserve funds of this Society.

Article IV DUTIES AND PRIVILEGES OF MEMBERS

Section 1. *Duties.* Members shall abide by this Constitution and these By-Laws and shall keep this Society informed of their correct mail addresses.

Section 2. *Privileges.*

(a) Active, Contributing, and Life Members shall enjoy all rights and privileges customarily appertaining to such memberships, or otherwise as established by the Board of Directors.

(b) Associates, Fellows, Honorary Fellows, and Honorary Members shall enjoy the basic status of Active Members, with additional rights and privileges established by tradition or granted by the Board of Directors.

(c) Each Industrial and Organizational Member shall designate as official representative an individual who shall enjoy the basic status, rights, and privileges of Active Member, but shall not hold office.

Section 3. *Identification.* For so long as they shall maintain membership in this Society, members shall be entitled appropriately to display the official insignia of the Society and to append to their names an indication of their status in this Society as prescribed by the Board of Directors.

Section 4. *Relinquishment of Claims.* All right, title, and interest, whether legal or equitable, of a member in and to the property of this Society shall cease upon termination of membership for any reason.

Article V MEMBERSHIP MEETINGS

Section 1. *Transaction of Business.* The official business of this Society may be transacted by mail.

Section 2. *Annual Meeting.* An Annual Meeting of the membership shall be held each year at a date and place designated by the Board of Directors.

Section 3. *Special Meetings.* Special Meetings of the membership may be held at the call of and at dates and places designated by the Board of Directors.

Section 4. *District Meetings.* District Meetings, for members resident in any District herein defined, may be held at the call of District Representatives, or of a majority of members resident in any District.

Section 5. *Quorums.* A quorum for any Annual or Special Meeting of the membership shall consist of not less than fifty (50) members. No quorum shall be required at District Meetings. A quorum of mail ballots shall consist of not less than one-tenth (1/10) of the membership.

Section 6. *Notices of Meetings.* The Annual Meeting shall include an Annual Business Session for the transaction of official business requiring consideration by the membership. Only business specified in the notices thereof shall be transacted at Special Meetings. District Meetings shall be forums for discussion of the affairs of this Society.

Article VI OFFICERS AND OFFICIALS

Section 1. *General.* This Society and its Districts, Divisions, Sections, Chapters, and other units shall select all officers by popular vote for one (1) term of two (2) years. All officers shall continue in office until their successors qualify. No officer shall be eligible to serve more than two (2) terms consecutively in the same office.

Section 2. *National Officers.* The national officers of this Society shall be a President, First Vice President, Second Vice President, Secretary, and Treasurer, all of whom shall be elected by the membership. Each retiring President shall serve in an advisory capacity as Past President for the term of his immediate successor.

Section 3. *Officials.* District Representatives, who shall be elected in accordance with the provisions of this Constitution and these By-Laws, Honorary Representatives, who shall be appointed annually by the President with the approval of the Board of Directors, and an Executive Secretary and such other appointees as the President and Board of Directors may deem necessary, shall have the status of officials of the Society.

Section 4. *Remuneration.* No elective officer of this Society shall receive cash remuneration for serving in office. Remuneration and terms of office of appointees shall be fixed by the President with the approval of the Board of Directors. At the discretion of the Board, any national officer may be granted an allowance to meet travel and incidental expenses incurred while conducting the official business of this Society.

Section 5. *Conduct in Office.* Officers and officials of this Society shall conduct themselves and direct the affairs of office in manner consonant with policy and procedure established by the Board of Directors, and shall perform the duties specified in this Constitution and these By-Laws.

Section 6. *Duties of Officers.* The President shall promote the good and welfare of this Society, perform all duties customarily appertaining to the office, preside at all meetings of this Society, National Council, and Board of Directors; and otherwise shall serve as required by the Board of Directors, by the exigencies of office, and by this Constitution and these By-Laws.

The Vice Presidents shall perform such duties as may be delegated by the President or required by the Board of Directors.

The Secretary shall perform duties required by the laws of the state in which this Society is incorporated: shall supervise the keeping in bound form of the official minutes of the National Council and Board of Directors; sign checks on behalf of this Society, when required; and shall perform other duties delegated by the President, required by the Board of Directors, and specified in this Constitution and these By-Laws.

The Treasurer shall perform duties required by the laws of the state in which this Society is incorporated; sign checks on behalf of this Society, when required; supervise the preparation of the budget; prepare the annual financial report for publication in the official journal within six months after the close of the fiscal year; supervise the annual inventory of the property and possessions of this Society; render to the Board of Directors a monthly statement of income and expenditures, with balance sheet; and perform other duties delegated by the President, required by the Board of Directors, and specified in this Constitution and these By-Laws.

Section 7. *Duties of Officials.* The Executive Secretary and other appointees of the Society shall perform such duties as may be delegated by the President or prescribed by the Board of Directors. The District Representatives faithfully shall represent their respective Districts, ascertain and advise the President, National Council, and Board of Directors as to the desires and recommendations of members resident within their respective Districts, perform duties required by the President or prescribed by the Board of Directors, and otherwise promote the growth, welfare, and interests of the Society. The Honorary Representatives shall perform such duties as may be prescribed by this Constitution and these By-Laws or required by the President and Board of Directors.

Section 8. *Scope of Authority.* No officer, official member, or employee of this Society shall commit this Society as a whole to any policy, agreement, responsibility, project, undertaking, or unauthorized expense without the written approval of the President.

Section 9. *Delegation of Authority.* With the approval of the Board of Directors, elective officers may delegate any of the duties of office to responsible officers, officials, members, or employees of this Society.

Section 10. *Reports of Officers.* All officers shall make written reports of the activities of office annually, or otherwise as required, to the Board of Directors.

Section 11. *Use of Corporate Seal.* The corporate seal of this Society shall be used only by a national officer with the specific authority of the Board of Directors.

Section 12. *Vacancies in Office.* Any office in this Society other than that of President, or in its Divisions, Districts, Sections, Chapters, or other units, or an official position, which for any reason shall become vacant, may be filled for the unexpired term by appointment by the President with the approval of the Board of Directors. Temporary vacancies in any office except that of the President may be filled by the President with the approval of the Board. Any vacancy occurring for any reason in the office of President shall be filled for the unexpired term in proper succession by the First Vice President and Second Vice President respectively.

Article VII ELECTION OF OFFICERS AND REPRESENTATIVES

Section 1. *General.* The Board of Directors shall prescribe rules and regulations governing national elections of this Society in accordance with democratic principles, fix the date thereof, appoint the Nominating Committees provided herein, and, in case of contests or protests, render final decisions.

Section 2. *Year of Election.* To assure continuity in operations the national officers of this Society and the members of the Board of Directors shall be elected each *odd* year. The Divisional officers and Executive Committees and the District Representatives shall be elected each *even* year.

Section 3. *Nominating Committee.* A Nominating Committee of five (5) members shall be created in each *even* year to serve until the anniversary date of the succeeding *even* year. The Nominating Committee shall be appointed by the Board of Directors, but shall elect its own chairman. Not more than two (2) members of the Nominating Committee shall be elective members of the Board of Directors.

Section 4. *Procedure.* At least four (4) months prior to the official election date, the Nominating Committee shall prepare an official slate of one or more candidates for each national or district office, including those candidates properly nominated by petition. The Nominating Committee shall obtain acceptance of candidacy, and of office if elected, from each candidate, and shall certify the slate of candidates to the Secretary. This slate shall be published in the official journal at least two (2) months before the election.

Section 5. *Petition Nominations.* Any twenty-five (25) or more members of this Society may submit to the Nominating Committee a written petition nominating any eligible member for any national elective office, or for membership on the Board of Directors. Any ten (10) members of this Society resident in a District may submit to the Nominating Committee a written petition nominating any eligible member resident in that District for office of District Representative. All petitions properly submitted to the Nominating Committee at least one (1) month in advance of the election date shall be recognized and the names of candidates so nominated shall be placed upon the official ballot.

Section 6. *Ballots.* Upon certification by the Nominating Committee of an official slate of candidates for national or District offices, and for the Board of Directors, the Elections Committee shall cause to be prepared and distributed to the membership by mail official ballot forms upon which shall appear the names of all candidates, the offices for which they have been nominated, and full instructions for use and return of the ballots. Candidates nominated by petition shall be so indicated.

Section 7. *Uncontested Offices.* In cases of uncontested offices, the Secretary of this Society shall cast the ballot of the entire Society for such nominees and they shall be declared elected.

Section 8. *Tally and Announcement of Results.* The Elections Committee shall appoint four (4) members, none a candidate for office or holding national or District office, as official tellers to assist in counting the votes and recording the tally. As soon thereafter as practicable, the Elections Committee shall certify to the Board of Directors the results of all elections. These results shall be published in the official journal.

Section 9. *Installation.* Officers and officials of this Society shall assume the duties of office at the first annual meeting of the Board of Directors subsequent to their election.

Article VIII

NATIONAL COUNCIL

Section 1. *General.* Representative government of this Society shall be established through the medium of a National Council, which shall have the powers of recommending policies, procedures, and practices for this Society, and of proposing and ratifying amendments to this Constitution and these By-Laws.

Section 2. *Composition.* The National Council shall be composed of the following:

- a. The National Officers.
- b. The Divisional Chairmen.
- c. The District Representatives.
- d. The Chairmen of Standing Committees.
- e. The Past Presidents.
- f. The Honorary Representatives, when visiting the United States.

Section 3. *Meetings.* The National Council

shall hold at least one (1) meeting annually, and otherwise shall meet at the call of the President. The President shall call special meetings of the National Council upon the request of one-third ($\frac{1}{3}$) of the members thereof.

Section 4. *Notices of Meetings.* Notices of regular or special meetings of the National Council shall be served upon all members thereof at least two (2) weeks in advance.

Section 5. *Transaction of Business.* Any business presented by officers, officials, or members of this Society may be transacted at any meeting of the National Council. The National Council may transact business by mail.

Section 6. *Quorum.* Presence of one-fourth ($\frac{1}{4}$) of the membership thereof shall constitute a quorum for any meeting of the National Council. Any member of the National Council unable to attend a meeting may vote by mail, such vote having full force and effect.

Section 7. *Reports of Meetings.* Reports of meetings of the National Council shall be published, as soon as practicable, in the official journal.

Section 8. *Minutes.* Minutes of meetings of the National Council shall be kept in an official, bound minutes book and shall be subscribed by the presiding officer and by the secretary of the meeting.

Article IX

BOARD OF DIRECTORS

Section 1. *General.* Management of this Society and administration of its affairs shall be vested in a Board of Directors, which shall function as a working cabinet for the President, shall establish the headquarters of this Society, shall have the power to suspend or expel members and to recall officers of this Society, and shall exercise all other managerial powers except those herein prescribed for the National Council.

Section 2. *Composition.* The Board shall be composed of the following:

- a. The National Officers.
- b. The Chairmen of the Divisions.
- c. The Chairmen of Standing Committees.
- d. The retiring President, who shall serve for the term of his immediate successor.
- e. Three (3) members of the Society, the first elected to represent the geographical Eastern section of the United States comprising the official Eastern Time Zone, the second elected to represent the geographical Mid-Western section comprising the official Central Time Zone, and the third elected to represent the Pacific section comprising the combined official Mountain and Pacific Time Zones.

Section 3. *Meetings.* The Board shall hold at least eight (8) meetings each year, not more than two (2) months elapsing between meetings. The Annual Meeting of the Board shall be held in the final quarter of each year and so shall be designated in the call for the meeting. Otherwise the Board shall meet at the call of, and at times and places designated by, the President. All meetings of the Board shall constitute closed sessions, but shall be open to members of the National Council upon application, and to others by invitation.

Section 4. *Transaction of Business.* Any business related to the affairs of this Society may be transacted at any meeting of the Board. In lieu of meeting, the Board may transact business by mail or by telephone.

Section 5. *Quorum.* Presence of five (5) members thereof shall constitute a quorum for any meeting of the Board.

Section 6. Reports of Meetings. Reports of meetings of the Board promptly shall be made to the National Council, and shall be published, as soon as practicable, in the official journal.

Section 7. Minutes. Minutes of the meetings of the Board shall be kept in an official, bound minutes book and shall be subscribed by the presiding officer and by the secretary of the meeting.

Section 8. Employees. The Board may create positions of employment necessary properly to conduct this Society's business; employ, or authorize the employment of, qualified personnel; dismiss, or order the dismissal of, any employee; and prescribe terms of employment and remuneration. No employee shall be required to be, or to become, a member of this Society. No employee shall be eligible for elective office, or for appointive office other than those open only to employees. Employees may hold membership on committees of this Society only with the approval of the President.

Section 9. Professional Services. The Board may engage professional services and exercise the right to select, remunerate, and otherwise control such services.

Article X COMMITTEES

Section 1. General. Standing and Special Committees respectively to promote specified continuing and temporary activities of this Society shall be created by resolution of and be responsible to the Board of Directors. The activities, objectives, and scope of authority of such committees shall be specified by the Board.

Section 2. Personnel. Chairmen of all Standing Committees, except as otherwise provided herein or committees having special organizational or legal relationships, shall be appointed annually by the President with the approval of the Board. Chairmen of Special Committees shall be appointed and discharged by the President. Unless otherwise directed by the President, chairmen shall select the members of their respective committees.

Section 3. Organization. Standing Committees supervising activities of such a nature as to necessitate continuous operation and permanence of personnel, or involving legal relationships with or of this Society, may establish special organizational and operating procedure with the approval of the Board.

Section 4. Reports. Standing Committees shall make written reports of activities annually, or otherwise as required, to the Board. Special Committees shall make written reports of activities as required by the President. Reports of all committees shall be published at least once annually in the official journal.

Article XI DIVISIONS

Section 1. General. When in its opinion such action advances the objects of this Society and serves the interests of the membership, or upon petition of not less than one hundred (100) members resident in at least three (3) Districts, the Board of Directors may create, establish, combine, reorganize, or discontinue national Divisions of this Society for specialized activities in various fields of photography.

Section 2. Membership and Fees. Members of Divisions shall be members of this Society. Membership in Divisions shall be voluntary. Divisions may impose membership fees, which

shall be additional to the membership of this Society.

Section 3. Organization. Each national Division shall be governed by a Divisional Chairman, Divisional Vice Chairman, Divisional Secretary-Treasurer, and a Divisional Executive Committee of not more than twenty-five (25) members. Divisional officers shall be nominated and elected by the membership of the Division, under procedure established by the Board, for one (1) term of two (2) years. The Divisional Executive Committee shall be composed of the Divisional Chairman; the Divisional Vice Chairman; the Divisional Secretary-Treasurer; two (2) representatives of each Section of the Division, appointed by each Section in alternate years for one (1) term of two (2) years; and such other members, to the limit herein established, as may be appointed by the Divisional Chairman. At the time a new Division is established, the Divisional officers and Executive Committee shall be appointed by the President, with the approval of the Board, to serve until the subsequent Divisional election.

Section 4. Operation. Under rules and regulations approved by the Board, each Division shall operate to promote the interests of its membership in its specified field of photographic activity.

Section 5. Reports and Recommendations. Once each year, or otherwise as required, each Divisional Chairman shall make to the Board written reports and recommendations for the activities and operations of the Division and its Sections represented. Reports of Divisions shall be published in the official journal.

Section 6. Funds. Funds of each Division shall be deposited with the Treasurer of this Society, and shall be administered by the Divisional Executive Committee in accordance with policy prescribed by the Board.

Section 7. Sections. Under rules and regulations prescribed by the Divisional Executive Committee, and with the approval of the Board, any national Division may authorize the creation of local Sections, to facilitate local participation in the activities of the Division and of this Society. Sections may elect officers, hold meetings, and engage in activities consonant with the policies of the Division and of this Society. Sections shall make reports of activities as required by the Divisional Executive Committee. Sections shall be represented in the National Council and the Board by the Chairman of the Division with which they are affiliated.

Section 8. Scope of Operations. No Division or Section shall represent this Society as a whole for any purpose without the approval of the Board.

Section 9. Reversion of Funds. Upon discontinuance of any national Division, the funds and property thereof shall revert to this Society.

Article XII DISTRICTS

Section 1. General. For purposes of promoting the general welfare of this Society through encouragement of member participation in its activities, and of assuring equitable membership representation in its government, the membership of this Society shall be divided into these geographical Districts:

District No. 1. Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island.

District No. 2. New York and New Jersey.

District No. 3. Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, and West Virginia.

District No. 4. Ohio, Indiana, Kentucky, and Michigan.

District No. 5. Tennessee, Georgia, Florida, Alabama, Mississippi, North Carolina, and South Carolina.

District No. 6. Louisiana, Arkansas, Missouri, Kansas, Texas, and Oklahoma.

District No. 7. North Dakota, South Dakota, Nebraska, Illinois, Iowa, Minnesota, and Wisconsin.

District No. 8. Washington, Oregon, Montana, Idaho, and Wyoming.

District No. 9. California, Nevada, Utah, Colorado, New Mexico, and Arizona.

District No. 10. Alaska, Hawaii, and other United States territories or possessions.

Section 2. *Representation.* Each District shall be represented on the National Council by one (1) District Representative for each multiple of two hundred (200), or fraction thereof over one-half, members of this Society resident in that District on the first day of the calendar year in which the election is held. No District shall have less than two (2) District Representatives. Should the membership of a District fail to elect any or all District Representatives, they shall be appointed by the President with the approval of the Board of Directors. The Board shall have the right to alter the proportion between members and District Representatives.

Article XIII

CHAPTERS

Section 1. *General.* Under rules and regulations and in territories prescribed by the Board of Directors, and for the purpose of furthering locally the objects, activities, and membership of this Society, any twenty-five (25) members resident in any District, community, or metropolitan area may petition the Board for a charter as a Chapter of this Society. The Board may grant, modify, or reject such petition, and may, for adequate and stated reasons, void the charter of any Chapter. No Chapter shall have exclusive territorial rights.

Section 2. *Operation.* Chapters shall elect their own officers, finance their own activities, and develop their own programs, which shall be consonant with the objects, policies, and procedure of this Society. Members of Chapters shall be members of this Society. Chapter membership shall be voluntary. Chapter fees shall be additional to the membership dues of this Society. No Chapter shall purport to represent other than its own members, nor to represent this Society as a whole without the approval of the Board.

Section 3. *Reports.* Annually, or otherwise as required, the senior officer of each Chapter shall make a written report of Chapter activities and membership roll to the Board.

Article XIV

HONORARY REPRESENTATIVES

Section 1. *General.* For purposes of promoting international understanding and friendly relationships with organizations having consonant aims, activities, and interests, this Society may be represented in countries outside the United States by Honorary Representatives.

Section 2. *Duties.* Honorary Representatives shall be members both of this Society and of

recognized photographic organizations in their own countries, faithfully shall represent this Society in their respective countries, shall promote friendly relationships with other photographic organizations, shall make recommendations for the welfare of members of this Society in their respective countries, and shall perform such other duties as may be prescribed by the President or Board of Directors.

Section 3. *Privileges.* Honorary Representatives shall enjoy the status of officials of this Society and, when visiting the United States, of members of its National Council.

Article XV

RECALL, SUSPENSION, AND EXPULSION

Section 1. *General.* Final authority for the suspension and expulsion of members of this Society and for the recall of officers or officials shall rest with the Board of Directors.

Section 2. *Petition.* Any ten (10) or more members of this Society may petition the Board for the recall of any officer of this Society, Divisions, Sections, Districts, Chapters, or other units, for the recall of any official, or for the suspension or expulsion of any member. Such petition shall be filed in writing, clearly state the grounds upon which action is sought, and be subscribed with the signatures of all petitioners.

Section 3. *Investigation.* Upon receipt of proper petition for recall, suspension, or expulsion, the Board shall appoint a committee to investigate the charges and to report within three (3) months.

Section 4. *Decision and Announcement.* Upon receiving the report of the investigating committee and after giving the impeached officer, official, or member at least one (1) month in which to make defense, the Board shall reach a decision by three-fourths ($\frac{3}{4}$) vote of the full Board. The decision of the Board shall be final. Petitioners and accused promptly shall be notified of the decision by the President.

Section 5. *Reinstatement.* The Board shall have the right, upon reconsidering evidence or upon receipt of additional information, to reinstate any member suspended or expelled or any officer or official removed from office. A three-fourths ($\frac{3}{4}$) vote of the full Board shall be necessary to such reinstatement.

Article XVI

PUBLICATIONS

Section 1. *Journal.* This Society shall publish an official journal, which shall be distributed to all members, and shall be available to other individuals and organizations under conditions prescribed by the Board of Directors.

Section 2. *Authorization.* The Board shall authorize the issuance of all official publications of this Society, which so shall be designated, and shall establish regulatory procedure and policy therefor.

Section 3. *Restrictions.* Unless authorized by the Board, no Division, District, Section, Chapter, Committee, officer, member, or group of members, shall prepare, edit, or issue any publication purporting to represent this Society as a whole, or to reflect the opinions thereof.

Section 4. *Responsibility.* Publications of this Society, or of any unit thereof, shall be identified as to source and authority. Each official publication shall be identified by the words: "Official Publication."

Article XVII
FUNDS AND ASSETS

Section 1. *Cash.* All funds of this Society shall be deposited in responsible banks or banking institutions in the name of this Society and subject to checks signed by any two (2) of the following officers: President, First Vice-President, Second Vice-President, Secretary, Treasurer, or Executive Secretary, under rules and regulations prescribed by the Board of Directors.

Section 2. *Assets.* All assets of this Society shall be subject to control by the Board.

Section 3. *Audit.* The Board shall provide for an annual audit of the books of this Society to be made within sixty (60) days after the close of the fiscal year. The report thereof, signed by the auditors, shall be published in the official journal.

Section 4. *Reserve Fund.* The Board may provide for the creation, alteration, or discontinuance, and otherwise shall exercise control over, reserve, endowment, or other allocated funds, and may allocate assets or income to such funds.

Section 5. *Budget.* A budget to guide the operations of this Society shall be prepared each year by the Finance Committee, and shall be submitted, in a form and at a time as required, to the Board.

Section 6. *Fiscal Year.* This Society's fiscal year shall be established by the Board.

Section 7. *Divolution.* Dissolution of this Society, if necessary, shall be carried out in accordance with the provisions of the laws of the state in which this Society is incorporated.

Article XVIII
CONSTITUTION AND BY-LAWS

Section 1. *General.* This Constitution and these By-Laws shall constitute the basic rules and regulations of this Society.

Section 2. *Amendment by Board of Directors.* This Constitution and these By-Laws may be amended by a majority vote of the Board of Directors, but only after notification to the entire membership and ratification by a majority of the votes cast within sixty (60) days by the members of the National Council.

Section 3. *Amendment by National Council.* The National Council may at any time propose any amendment to this Constitution and these By-Laws and may call upon the Board of Directors for immediate action thereon.

Section 4. *Amendment by Members.* Any member of this Society at any time may submit in writing to the National Council any proposed amendment to this Constitution and these By-Laws. If the decision of the Council be unfavorable, the proposed amendment may be submitted in writing to the Board of Directors. If the decision of the Board be unfavorable, the proposed amendment shall, upon petition to the Board by not less than one hundred (100) members resident in at least three (3) Districts, be submitted to mail vote of the membership. A majority vote of the membership shall be necessary to adoption.

Section 5. *Reintroduction.* No provisions of this Constitution and these By-Laws shall be construed as prohibiting the reintroduction of any proposed amendments by stated procedure.

Section 6. *Publication.* This Constitution and these By-Laws, with current amendments so identified, shall be published annually in an official publication of this Society.

Article XIX
HONORS

Section 1. *General.* For purposes of assuring proper recognition of outstanding talents in and contributions to all fields of photography, this Society may, by procedure herein provided, create, establish, perpetuate, and confer Honors.

Section 2. *Honors.* The Honors of this Society shall be: (a) Associateship; (b) Fellowship; (c) Honorary Membership; and (d) Honorary Fellowship. Such Honors, unless revoked, shall be permanent. Recipients of Honors may append to their names these indications of their status: Associates, APSA; Fellows, FPSA; Honorary Members, Hon. PSA; and Honorary Fellows, Hon. FPSA. Honors heretofore conferred by the Associated Camera Clubs of America, by this Society, or by the Honors Committees of this Society, shall be retained by the recipients.

Section 3. *Honors Committee.* Policies, practices, rules, and regulations governing the establishing and awarding of Honors shall be prepared, directed, and effectuated by the Honors Committee. The Honors Committee shall be broadly representative of the interests and activities of this Society and shall consist of four (4) Fellows and of four (4) other members of this Society. Members of the Honors Committee shall be appointed by the President with the approval of the Board of Directors, for one (1) term of four (4) years on such basis that the term of one (1) Fellow and one (1) member shall expire each year. The Honors Committee shall elect its own chairman to serve one (1) term of two (2) years. Appointments to fill unexpired terms shall be made by the President.

Section 4. *Procedure.* Procedure in establishing, directing, and awarding Honors shall permit the Honors Committee to function without interference, except that:

- (a) Policies, practices, rules, and regulations of the Honors Committee shall be reviewed annually by the Board.
- (b) Upon recommendation by the Honors Committee, the Board by a three-fourths (¾) vote shall confer Honorary Memberships and by a full vote Honorary Fellowships.
- (c) Honors, except Honorary Memberships and Honorary Fellowships, shall be conferred only upon members of this Society.
- (d) Policies and practices of the Honors Committee shall not operate to prevent any member of this Society from nominating for Honors any other member, in accordance with prescribed rules and regulations, nor to prohibit personal applications for Associateships.
- (e) The roll of Honorary Fellows shall not exceed a total of twenty-five (25) at any one time.

Section 5. *Reports and Announcements.* The Honors Committee shall submit a written report of its activities to the Board at least once each year. Official announcement of Honors conferred shall be published as soon as practicable in the official journal. In awarding Fellowships, Honorary Memberships, and Honorary Fellowships, official announcement shall cite the accomplishments of the recipients upon which the awards are based.

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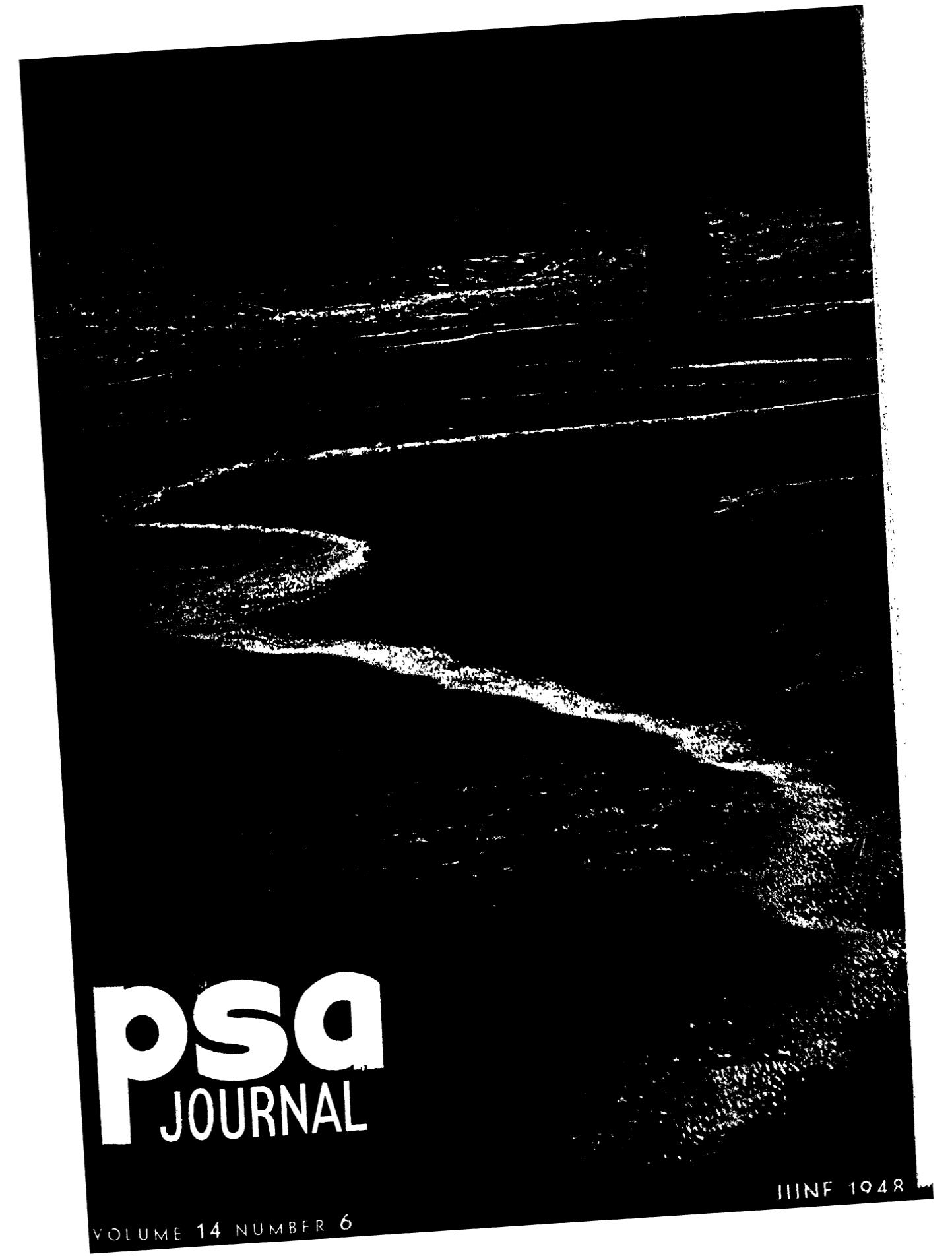
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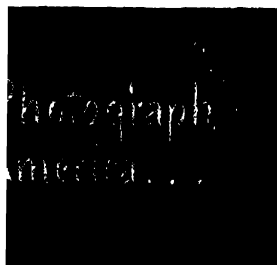
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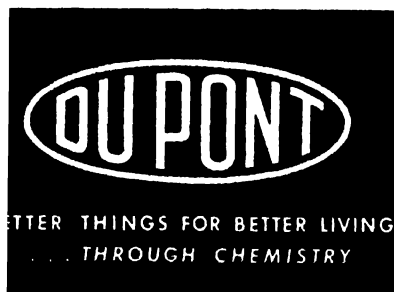
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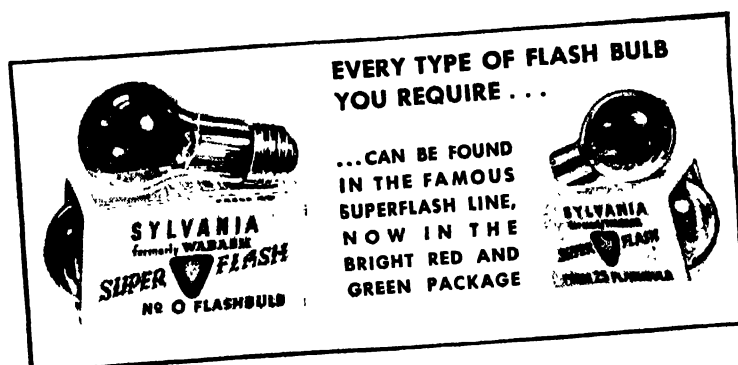
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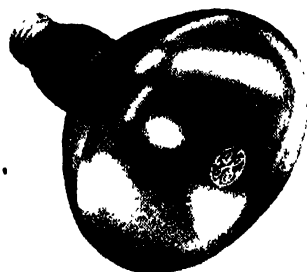
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EDITORIALLY SPEAKING . . .

MYNHEER SCALES, Knight of the Order of Orange Nassau, is the subject of Jack Wright's PSA Personality this month. In an exclusive interview, Mr. Scales vividly describes the photographic conditions in Holland today, using half-a-dozen of his superb pictorial documentary shots as illustrations.

WHAT HAPPENS when church youth work loses its zip and things are skidding down to a point of general disinterest? Read how Trinity Methodist Church of Rochester, N. Y., solved the problem by making a silent 16mm movie of the life of Peter. In a remarkable article, beginning on page 417, Rev. Harold L. Patton tells of the trials and tribulations of producing a Biblical movie without experience or funds. He points out a number of pitfalls to be avoided and illustrates the article with a score of actual frames from the completed film.

New Technical Material

PHOTO-TECHNOGRAPHY, the technical section of PSA JOURNAL, presents new and unpublished information on gold and mercury intensification and hypersensitization for direct and physical development. James Vanselow and Quirk show that marked hypersensitization and intensification can be obtained for postfixation "physical" development. Formulas, diagrams and data are given in full.

HAVE YOU written recently to one or more of our JOURNAL advertisers? It is only through your letters that they can gauge the interest of members in their products and continue their advertising, without which PSA JOURNAL would be impossible.—F.Q.Jr.

THE PSA UMBRELLA . . .

NON-MEMBERS INCLINED to regard PSA as just another Society going no place and getting there fast can rectify their perspective by attending a PSA meeting, or the Annual Convention, or by reading PSA JOURNAL.

THEY MIGHT visit meetings of PSA Technical Sections, for instance. These affairs are held in cities convenient for aggregations of photographic technologists, technicians, tradespeople, professionals, scientists, researchers, amateurs.

CUSTOMARILY, THEY all strike pay dirt at Section meetings. Discussions may be largely "bread and butter talk," all about ways and means and methods for those who work at photography. Yet thinking and talking invariably get around to the basic subject—better photographs.

PSA MEETINGS reflect that human warmth and friendliness which, given half a chance, pervade photography. Photography is an inescapably involved combination of art, science, technique, skill, vision, and business, plus any number of other human activities, all interdependent. There is room for them all, and for all their practitioners, under the PSA umbrella.

IN FACT, there's something heartwarming about PSA functioning as an organization under whose auspices persons interested in every phase of photography may meet in an atmosphere of hospitality. Thereby they are encouraged to greater accomplishment. And thereby PSA serves its greater destiny. . . . VHS

PSA CONVENTION

Cincinnati, Ohio, November 3, 4, 5, 6

PSA JOURNAL, Vol. 14, June 1948



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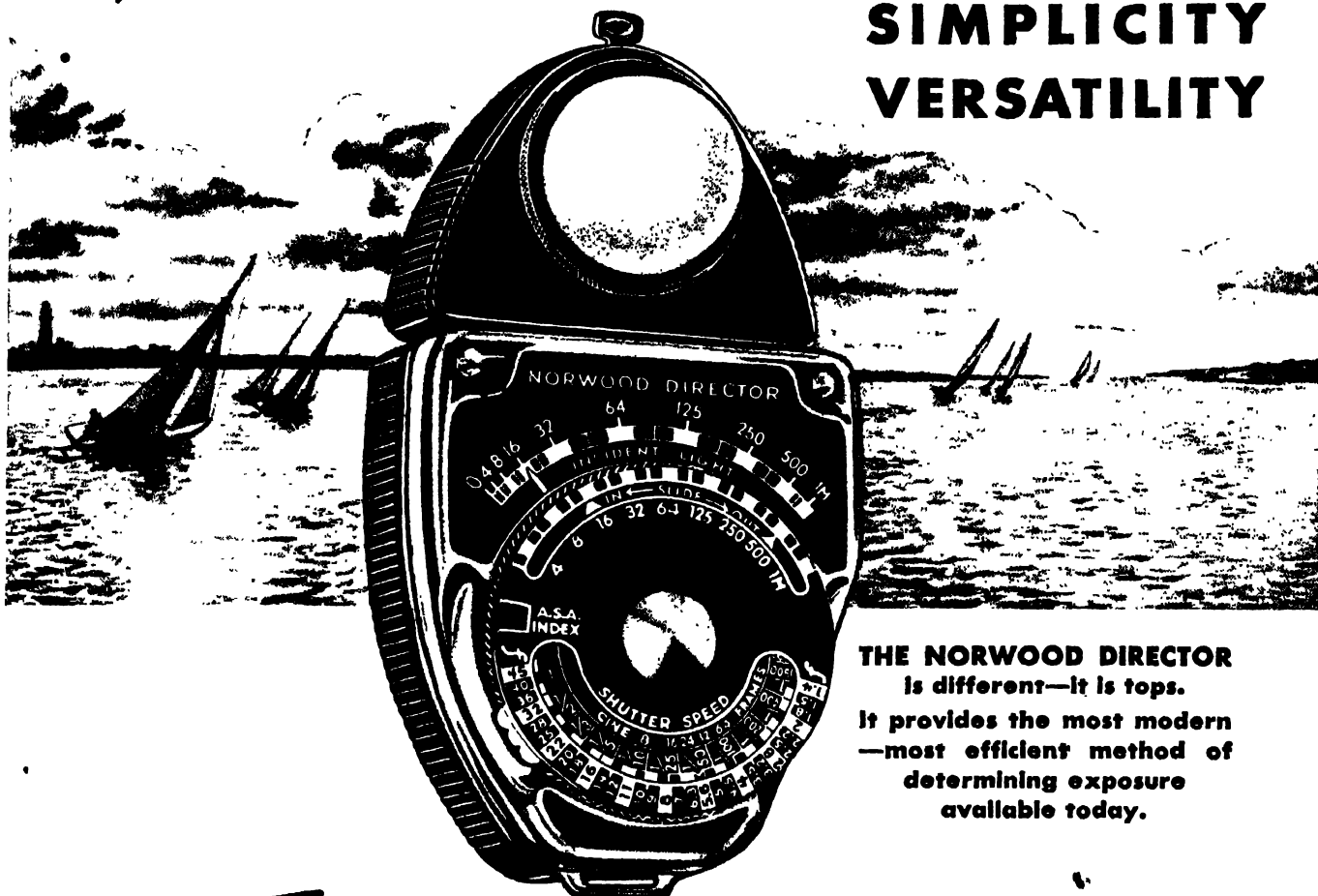


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'PSA Personalities

VICTOR H. SCALES, HON. PSA

BY JACK WRIGHT, FPSA

IF VICTOR SCALES wanted to get high hat, he could insist that all his friends address him as Mynheer. This hefty vice-president of the PSA, and recipient of many photographic honors, is a genuine Knight of the Order of Orange Nassau of Holland. This distinction was formally conferred upon him last year by order of Queen Wilhelmina herself.

Mr. Scales won the gratitude of the Dutch people by his work in their behalf during World War II. Since 1941 he has been an executive of American relief agencies which have helped the people of Holland, including the Queen Wilhelmina Fund, American Relief for Holland and, currently, United Service to Holland. Under these auspices several million pounds of gifts in kind have been sent to the Dutch people. In gratitude their queen conferred upon Mr. Scales one of her country's highest honors.

Last summer, Mr. Scales visited

Holland and enjoyed himself immensely. Before speaking of that, however, let's look into his background. He was born in Glens Falls, N. Y., and was graduated with an A.B. degree from Union College. He entered newspaper work in Schenectady, N. Y., in 1919, and for 10 years was with the Associated Press in Albany, Rochester and New York.

Later Vic became public relations counsel for the American Petroleum Institute and did a splendid job. He wrote the book, "Petroleum," in 1938, edited "Petroleum Facts and Figures" in 1939, 1940 and 1941, and was author of numerous articles about the petroleum industry. In 1941 he opened his own office in the public relations field in New York.

Mr. Scales became interested in photography about 15 years ago, when he acquired a Graflex. He and two friends worked together, enrolled in a beginners' school operated by the Metropolitan CC Council,

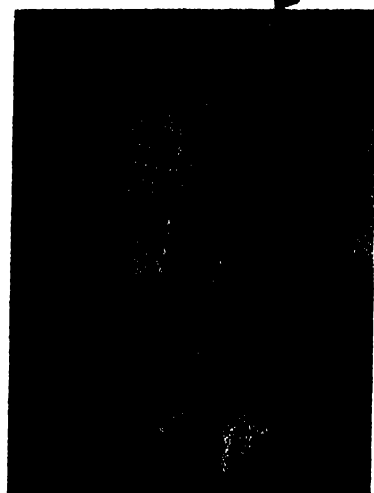
and then organized the Rockefeller Center CC, which has become one of the most progressive and successful clubs in the New York area. Incidentally, from the position of a humble beginner in the Metropolitan Council's school, Scales subsequently rose to become the Council's president.

His Work for the PSA

Mr. Scales activities in behalf of the Photographic Society of America have been most extensive, and eventuated in his being granted the high honor of Honorary Member of the Society. He was one of the founders of the New York Section, PSA Technical Division. He is chairman of the PSA Public Relations Committee, which handles the Society's publicity. As chairman of the PSA Publications Committee, he played an important part in the reorganization of the PSA JOURNAL, which resulted in the receipt of hundreds of letters of congratulation.

In addition, Vic was one of the first commentators for PSA Portfolios, and he wrote the excellent "Manual for Camera Clubs." He headed the committee which recently completely revised the Constitution and By-Laws of the PSA. He has contributed scores of articles to PSA JOURNAL, as well as to other magazines. In fact, his work in various branches of photography and in behalf of the PSA would fill many pages.

However, we will turn to his ideas on photography in Holland, as of today. Following his journey to that



VICTOR H. SCALES, HON. PSA



MAIN STREET

Victor H. Scales



ANY MILK TODAY?

Victor H. Scales

graphic equipment. Also, bombing damage was extensive and considerable equipment was destroyed. Dutch camera stores were putting up a brave front and displaying what they had, but the stock was not extensive. Among Dutch photographers there is considerable loaning and trading. Even film spools are highly prized.

"I met a Dutch professional photographer who was working under what we would consider great difficulties. For an evening assignment he had a large and ancient suitcase containing one battered Leica, flash equipment and two flash bulbs. He seemed to think he was not so badly off; there had been a time when he

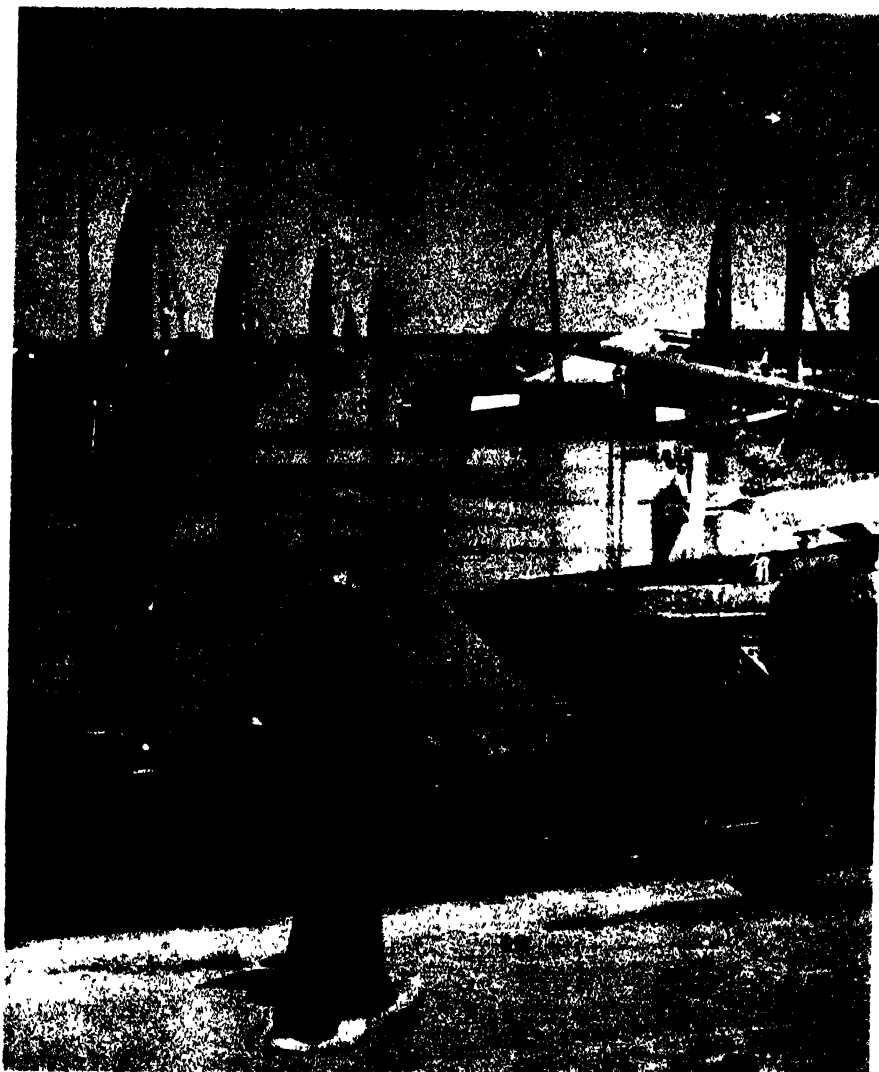
picturesque little country in 1947, he said:

"During my visit I had conferences--all of them too brief--with D. Helfferick, editor of *Foto*, and with Dick Boer, editor of *Focus*. I gathered from these talks that Dutch amateur photographers are anxious to resume their pre-war activities, but shortage of materials hampers them greatly. There are about 50 camera clubs in Holland.

"I regard the country as a photographer's paradise. Dutch amateurs told me they regarded Switzerland and America similarly. Of course to them, windmills and canals and dikes are old stuff; they long for 'new' subjects. From what little I saw of their work, they have strong pictorial leanings and do a thorough job, technically. Evidently, they have been influenced by Missonne and like to make misty shots.

"I took three cameras to Holland so that I could use film of different sizes. This proved to be a wise move. Film was scarce; color film non-existent. So I obtained 35mm when I could not get 120, and 616 when I could not get 35mm.

"Many Dutch photographers lost their equipment during the war. Holland was occupied by the Nazis for several years and these ambitious collectors of other people's property naturally borrowed camera and photo-



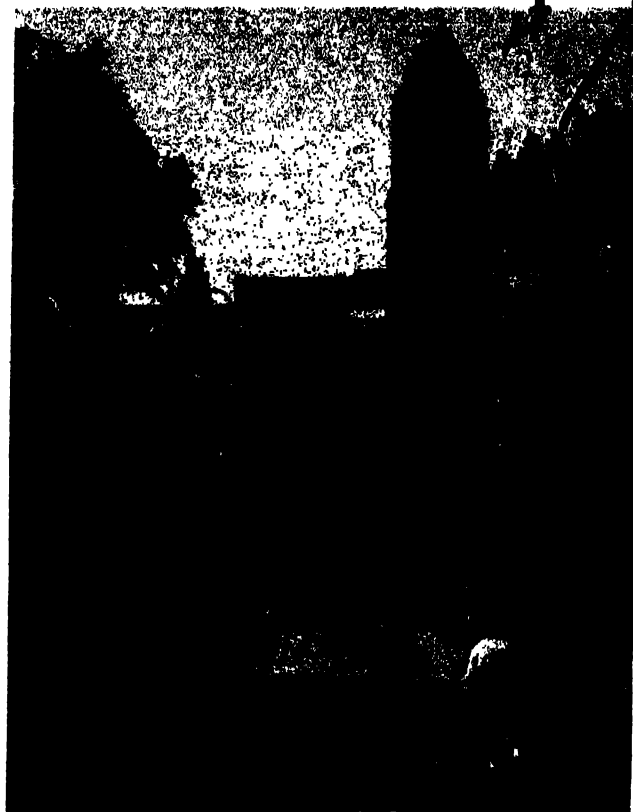
BOATS AND WOODEN SHOES

Victor H. Scales



A BACK STREET

Victor H. Scales



THE CLOCK TOWER

Victor H. Scales

had no film and no bulbs—and no Leica! So he shot his two pictures and both came out excellently. Obviously he had to depend on his own ability, for the law of averages, which demands plenty of film and bulbs, just wasn't there to work for him.

"I'd like to return to Holland and spend about six months making photographs. The country generally is so lovely that it is easy to understand why so many Dutch, even to this day, become painters. Invitation to art is in the atmosphere."

Future of the Society

Mr. Scales is a firm believer in the present and future of the Photographic Society of America. "This Society," he says, "is already rendering great service to amateur and professional photographers. The trouble is that few photographers appreciate what the PSA is doing for them and how they can benefit."

"The PSA is still a young organization. It has growing pains. It is still at the argumentative stage. And it still has to depend upon the good



WINDMILL

V. H. Scales

will and generosity of time and ability of many fine photographers who work for their fellows without much hope of material or tangible reward. It is not, however, very difficult to visualize the time, in the comparatively near future, when the PSA will receive its proper recognition and take its proper place of responsibility in the photographic world. It has much to offer amateurs, professionals,

technologists, manufacturers, dealers,—in fact to everyone active in any phase of photography.

"I would like to see the PSA with a membership of a million photographers, both amateur and professional, performing all those services for photography which individual photographers know they cannot do themselves."

BOOK REVIEW

MAGIC AND MYTH OF THE MOVIES, by Parker Tyler, Henry Holt & Co., New York, N. Y., 283 pages, 1947, \$3.50.

In this book, the author takes the position that the movies, similar to much else in life, are seldom what they seem. He regards them as dreamlike and fantastic, myth not art. It is assumed that it is the tendency of screen stories to emphasize neuroses and psychopathic traits discovered by psychoanalysis and the 12 chapters of the book contain a psychoanalytical study of the persons depicted in various films. In all, the characters in over 30 films are psychoanalyzed including "Arsenic and Old Lace," "The Clock," "The Grapes of Wrath," "Mildred Pierce," "The Picture of Dorian Gray," etc. This is a book which probably will have little appeal to amateur movie makers, as it will not aid one in making movies, and very little in understanding them. — A. S. N.

TOPS IN PHOTOGRAPHY 1948



1,000-Plus Photographers Attend Metropolitan Council's Third Annual "Tops" Show

THEORY THAT amateur photographers are disinclined to desert darkrooms and presides for photographic gatherings appears to be well on the way to getting itself thoroughly upset. For the second successive year New York's Metropolitan Camera Club Council has assembled 1,000-plus audiences of amateurs for its annual "Tops" show.

Third Annual "Tops in Photography," held by the Council in March, packed the Hotel Pennsylvania's ballroom floor and balcony—largest in the city—with enthusiastic amateurs at \$2 per head. They inspected 125 outstanding photographs made in America and 15 other countries. They studied 57 prints submitted by 28 of the Council's 100 member clubs.

The Council's "Tops" show started in 1946. That year the production scarcely filled the Hotel Pennsylvania's smaller Roof Garden. The Council had to scrape the bottom of the barrel to assemble 50 outstanding prints. In 1947 "Tops" moved to the ballroom and filled it with amateurs who complained that they had insufficient time to study exhibited prints. This year the carefully-timed program was arranged so that the visitors could inspect for hours both the international and camera club print exhibits. Both presented prints hung by invitation. The Council undertook to judge none of the prints in the international display. The camera clubs themselves selected as "tops" from this year's work of their own members the prints exhibited in the club show.

Guest speaker was John W. Doscher, APSA, of South Woodstock, Vt., who discussed "Keeping Your Perspective, or Getting the Most Out of Your Hobby." Mr. Doscher reviewed the progress of photography as profession, hobby, and therapeutic activity. He proposed that progressive changes be made in photographic salons, including assignment of subjects to arouse new interests and invite new entries. Mr. Doscher recommended also certain psychological changes in the approach to the judging of salons, and a broader selection of judges to remedy current limitations.

Dr. William H. Bard, of Mt. Vernon, N. Y., assisted by Owen K. Taylor, presented the "Cavalcade of Color." Exhibited by projection were sets of color slides by Ernest E. Draper, of Stamford, Conn., on "The Scenic West;" Harry Nichols on "Pictorial Composition;" and by Dr. Bard to illustrate "Dramatic Effects With Color."

Growing interest of Council member clubs in color was signalized by exhibition of the winning entries from the Council's 1947-48 "Slide of the Month" contest.

Joseph J. Harley and J. R. Hafele, of the Metropolitan Motion Picture Club, presiding at the motion picture section of the "Tops" program, presented outstanding motion pictures produced by amateurs.

Audience reaction was immediate and obvious as "Bluff Island Idyll," by George Mesaros unreel color sequences wherein a camp chef made and baked an appetizing blueberry pie. Disclosure that a camera duffle bag can yield food as well as gadgets produced rounds of applause for "Bryce Canyon Trails," by Frank E. Gunnell, APSA. Repetitive bursts of applause and exclamations of delight in recognition of outstanding beauty marked the presentation of the color film, "Design in White," which was produced by Mr. Harley within shouting distance of his own home and featured the magic effect of the warm spring sun upon winter's snow and ice.

The "International Print Exhibit" displayed outstanding photographs made both

by amateurs and professionals of America, Mexico, Iceland, Sweden, Canada, Spain, Scotland, England, Denmark, China, land, Belgium, Hungary, New Zealand, and Ireland. This exhibit appeared to produce in the minds of visitors the conviction that, at long last, World War II really has ended and that photographers have resumed their work.

Council President Clyde T. Bowles presided at the "Tops" show. Arrangements for the affair were made by Mrs. Milford Hatry, APSA, as General Program Director, and a "Tops" Committee composed of Dr. Bard, Mr. Taylor, Norris Harkness, APSA, John H. Magee, APSA, Fred Quellmalz, Jr., APSA, Margaret Wright, Mabel Scacheri, Carl Sanchez, Helen Robertson, Mildred Seales, Walter V. McKee, Henry Korones, Paul Gibbs, Helen Dirlam, William Blakeney, and James A. Beattie.



SEA SHELLS

Dr. J. O. Fitzgerald, Jr., APSA



Fig 1

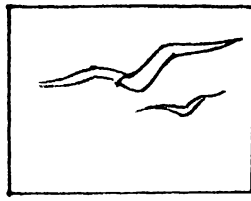


Fig 2

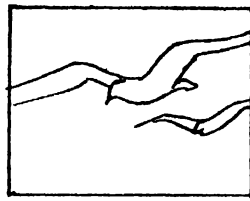


Fig 3

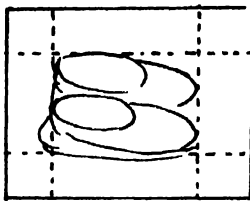


Fig 4

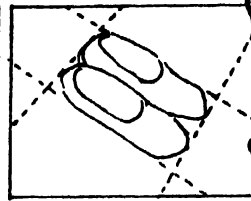


Fig 5

Print Analysis

By HARRY K. SHIGETA, FPSA

MANY OF US have accumulated, intentionally or otherwise, a lot of negatives. As we progress, technically and intellectually, we begin to realize the importance of design in every picture we make. We have learned to understand the materials (all things that surround us, near and far) from which we select carefully in order to assemble a pleasing picture.

When we bring out some of our old pictures for re-study with a critical eye, we find in them much useless "lumber," which originally was unnoticed in the spur of our enthusiasm. A painter makes a series of sketches, a collection of data, a bagful of materials. With this before him, he proceeds to distribute the various elements he requires, discarding those that are useless, and arranges the elements in a "decorative" manner in order to express the idea he has in mind.

While it may be said that all good pictures contain on their surface this "decoration," which helps achieve the final expression, it is by no means the end. Discord in music is a discord intended and ordered. It is a means to enhance harmony and not the result of ignorance. "Decorative design" means the arranging of lines, space, masses and values into a variety of sizes, shapes, forms, textures and proportions. All things which God created are well proportioned. If a man's hands reached below his knees, they would not be well proportioned, and they would not function correctly.

Figures 1 and 2 are not in good proportion. Figure 3 is much better in proportion because of the sizes of the gulls, their relation to the size of the picture area, and the dissimilarity of the spaces surrounding them. Victor Hugo once said, "Nothing depresses the soul as much as perfect symmetry." Even when repetition of theme is necessary, it should be sufficiently varied so that exactly the same shapes, sizes or tones are not repeated.

If one views telegraph poles from a train window, he sees an endless repetition of poles in exactly the same shape and size, passing by at the same intervals. But if he sees the same row of poles while he is on the ground, he sees them in ever-varying sizes and tones as they recede into the distance. In a picture it is necessary that we have an infinite variety of shapes, masses, lines and tones, besides whatever other interests we may be able to add.

John Carlson, artist-writer, says: "A 'fine sense of proportion' can be developed by the exercise of the instinctive faculty present in most of us in a greater or lesser degree. Our taste is markedly improved by any

association with things of beauty; and things of beauty possess finely attuned proportions, first and foremost. A thing of good taste has invisible ramifications coming out of the clear air. Bad taste has definite beginnings and a sure end. It represents zero."

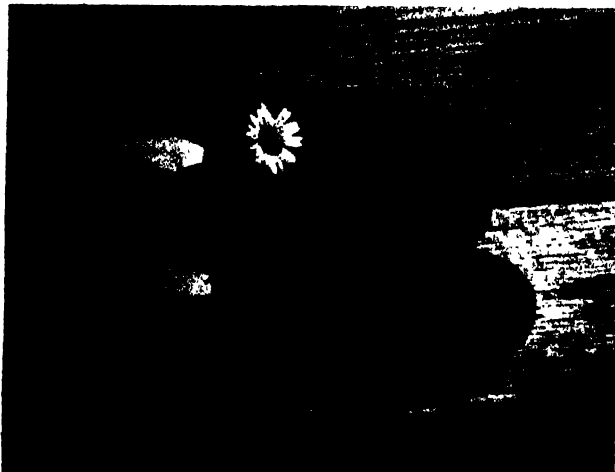
If one asks an artist about a line at the moment he places it upon a paper, he could explain exactly why he places it in that particular position. There is then, a "reason" for the placing of all other lines. There is no hit-or-miss design in the composing of a fine picture.

"The Daisy and the Shoes," illustrated here, shows evidence of much feeling and insight by the maker. He sees in an old pair of shoes much the same quality found in a pair of old and worn hands. He finds interest in the similarity of the roughened texture, and he further sees a textural and emotional contrast in a lovely daisy. Thus, it is an expression of an artist's feeling, told in an honest, simple and straightforward way, without fills and artifice.

The only fault I find is the lack of feeling for design. The elements used in the picture have an almost abstract quality, yet they are emotional; but in spite of this, the picture seems, from purely a pictorial point of view, fixed and static.

Let us examine the picture critically. If reduced to the component elements, it would appear as in Figure 4. Had it been arranged as in Figure 5, it would instantly become alive and dynamic. Interest dependent on the subject matter is not enough, for that is secondary. A picture must have a design interesting enough to stop the eyes of the spectator. Moreover, it should have something of an intriguing nature within the design to hold the spectator's gaze.

"The Daisy and the Shoes" is a good picture. It is appealing without being sentimental. Because it is wanting in better design, however, it missed being a very fine picture.



"The Daisy and the Shoes." See Mr. Shigeta's comments above.

MOTION PICTURE DIVISION Photographic Society of America

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All articles and notes having reference to motion pictures or cinema societies to be published in this section should be addressed to the Editor, Motion Picture Section, PSA Journal, P. O. Box 204, San Jose, Calif.

The Newsreel

CALIFORNIA seems to be the Mecca for MP Division members this spring. During the months the buds were bursting on the trees, Ralph E. Gray, APSA, turned up in Modesto and San Francisco, visiting relatives. Frank H. Richterkessing, APSA, was a week in San Francisco, then with true Southern diplomacy he put in a week in Los Angeles, before winging back to Louisville. Vincent Hunter, APSA, is cutting a movie or two in Hollywood, making his headquarters at the famed Dunningcolor Laboratories, which, incidentally, is operated by Carroll Dunning, also an MP Division member. Hunter also took time out during March to make a flying trip (by rail, of course) to Pittsburgh.

Ralph Richards, San Jose amateur, has finished editing over a thousand feet of 8mm film taken on his Guatamala trip. . . . Alfred Norbury, our Kansas City scout, is out of the hospital and on the job developing some more gadgets for later use in these pages. . . . Jesse H. Buffum, the Boston radioman, will be off to the South Seas come summer, but back in time to write his experiences for our section in PSA JOURNAL. . . .

Business Week describes a new printer for 8mm and 16mm film which processes both monochrome and color film, sound or silent. Once a film magazine, which must be loaded in a darkroom, is attached to the printer all operations go on in a normally lighted room. Twelve light changes are provided by preset controls. Stretched or shrunken film is controlled by a spring device. A 1/50th horsepower motor drives the mechanism which has a capacity of 2,000 feet an hour. Daylight Motion Picture Film Printer, Inc., Burbank, Calif., are the manufacturers.

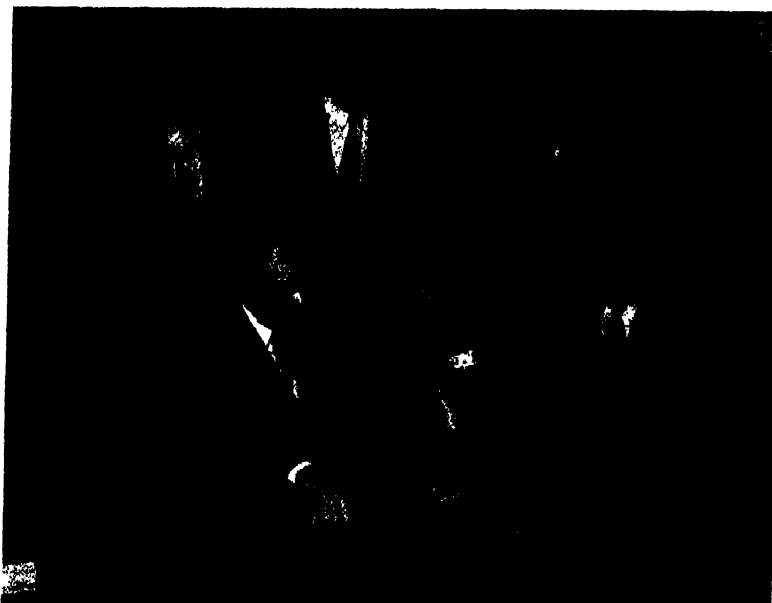
A new viewfinder developed for the Maurer 16mm camera corrects for parallax by throwing the image out of focus until the area seen in the finder is the precise area which will be covered by the camera gate. By touching an additional control the frame lines covered by various focal length lenses come into view.

Rapid action splicers which accomplish their purpose by heat welding the butt ends of the film are now being widely used by professional 16mm studios. Most are custom built jobs, the feeling being that the amateur models are too slow for high speed professional cutters to work with.

Union Pacific Railroad, which has long used color motion pictures for publicity work and general public showing, is understood to be making several sound films for employee training.

A new movie club is in the process of formation in Cincinnati, Ohio, scene of the 1948 PSA Convention. Hayden M. Huffman, Clarence Ruchoft and Kermit York are on the committee.

The Cincinnati Movie Club, which will play host to the Motion Picture Division of the PSA at its annual convention in November, was addressed by Frank H. Richterkessing, APSA, vice-chairman of the MP Division, on the subject "What Makes a Movie Club Tick." The meeting was held at the Hotel Sinton and introductory remarks were made by Bernard Silberstein, APSA, of the PSA Pictorial Division. Thereafter, H. M. Huffman, Chairman of the club presided. Mr. Richterkessing based his talk on the activities of the Louisville Movie Club, of which he is a member and past-president. He also discussed the 1947 PSA Convention in Oklahoma City. Mr. Huffman will be the local MPD convention chairman for the Cincinnati meeting.



Ted Wilson, Los Angeles

One of the principal items of business considered by the Executive Committee of the Motion Picture Division when it met recently in Hollywood was the design of the certificate to be presented annually to those persons whose films are selected for showing as a part of the Motion Picture International Exhibition. Shown here examining an artist's drawing of the proposed certificate are members of the Division. Seated left to right are: Frank H. Richterkessing, APSA, Vice-Chairman; Mrs. Mildred Caldwell, former Chairman, Western Division; and Ralph V. Wilson. Standing are: Vincent H. Hunter, APSA, Secretary-Treasurer; Stanley Midgley, whose motion picture "Free Wheeling in Our National Parks" won him a \$1000 first prize in a national contest; Nestor Barrett, APSA, Editor, Motion Picture Section of the JOURNAL.

Cinema 16 is the name of a new non-profit group recently organized in New York City whose objective is to show shorter audiences short subjects in the 16mm field, which are ordinarily restricted to schools, hospitals and other specialized groups. The showings will offer an opportunity to study the art of the short film as expressed in themes ranging from factual to surrealist. Headquarters is at 59 Park Avenue and pictures are shown at the 5th Avenue Playhouse.

Pioneer Passes

Francis Doublier, who lived in Englewood, New Jersey, died in April at the age of 69. He was a pioneer in the motion picture field, having helped produce pictures which starred Mary Pickford, Charles Chaplin, Douglas Fairbanks and others. Born in Lyon, France, he came to America in 1901. He filmed the coronation of Czar Nicholas 2nd in 1896. He was among the first persons who experimented with the idea of projecting motion pictures on a screen. He worked with Louis Lumiere in Paris on the development of M. Lumiere's motion picture camera.

William T. Schusterbauer of Bausch and Lomb, Rochester, has accepted the appointment by the MP Division Chairman Harris Tuttle to be editor of a bulletin which will be circulated only to MP Division members. . . . Mrs. Mildred Caldwell, Western Division Chairman, has tendered her resignation because of the press of personal business. . . . Stanley Midgley is now on a lecture tour showing his pictures on bicycling through our national parks. He has a new one on Yosemite. . . . Two hundred persons attended the annual showing of members movies held by the San Jose Movie Club. Emerson Owen is President of the group. . . . A 16mm motion picture union, principally for technicians in the producing end, has been formed in Hollywood. It will be affiliated with the AFL. Projectionists are said to be next on the list. IATSE Projectionist Union for 35mm films is active throughout California in demanding that all public showings of 16mm films be made by union operators. Several skirmishes have been reported with tavern owners who have been attempting to show movies in areas not served by television stations in order to boost declining business. Union is reported to have won all debates to this writing.—N. B.

New Papers Chairman

Robert H. Unseld of Evanston, Illinois, has been appointed and has accepted the chairmanship of the Papers Committee of the Motion Picture Division for the 1948 PSA Convention to be held in Cincinnati, it is announced by Harris B. Tuttle, Division Chairman.

Mr. Unseld is advertising manager for Bell and Howell. He is the author of numerous articles on amateur movie making which have appeared in the photo-

graphic press and was formerly editor of a movie magazine for amateurs. He has produced a number of 16mm motion pictures, some of which have been notable for their use of long focus lenses to produce outstanding examples of motion picture macro-photography. Mr. Unseld read a paper on this subject at the 1947 PSA Convention which will be published in this section of PSA JOURNAL shortly.

Authors wishing to present papers at the 1948 Convention should write to Mr. Unseld immediately for a place on the lecture schedule. The number of places is limited by the time available and positions will be assigned in the order applied for. Address all communications to 133½ Dempster Street, Evanston, Ill.

Filming for Fun

Concentrate on Close-ups

IF EVER A LAW is passed in relation to home movie making, it should be, "Make more close-ups!"

Close-ups . . . Close-ups . . . CLOSE-UPS —you can hardly get too many of them in any movie film. The trouble with most home movies is that camera owners get too few.

The value of close ups is quite obvious. They show things more as you see them in life. You don't back up to look at subjects when you haven't a camera in your hands, and you shouldn't do it when making movies. So banish the impulse to move back until all of your subject, in all shots, is included within the limits of your camera viewfinder. Make one or two shots in this manner, to establish the subject; but then work in close, shoot up, shoot down, get several different aspects of each subject, and you'll produce films which are more interesting and which pack considerably more punch.

You'll soon learn to recognize close-up possibilities. For instance, if a man is playing golf he first *selects* a club, he *tees* up the ball, takes his stance, *grips* his club, *waggles* the club head, and then drives the ball.

When you take an automobile trip, you study road maps, load bags in the lug-



An excellent close-up of flowers, like this, or people, or action, will add flavor to any home movie.

Question Box

Can I fit Eastman movie lenses to my Bell & Howell Camera? —A.L.S., HOLLYWOOD, CALIFORNIA.

Yes, by means of special lens adapters, Cine-Kodak lenses will fit cameras of many other makes, provided these cameras have a standard threaded lens mount and some provision has been made to accommodate camera finders to various focal-length lenses.

Adapter Type A (long threaded section) —for most Victor, Cine-Anso, and older model Bell & Howell cameras.

Adapter Type C (short threaded section) —for Bell & Howell's Turret Model 70-D and Magazine cameras, Bolex H-16, and the DeVry De Luxe model.

gage compartment, *read* route and distance markers, *note* town limit signs, *check* mileage, *watch* the gas station attendant add water, oil and gas, *check* on the gas pump meter, and *count* the change the attendant returns to you. All of these incidentals, when thrown on the living room screen in close-ups, make a travel reel ring true.

You can make, in fact, entire reels which tell a complete story in close-ups alone. Of course, it's a tricky business, and one that may take some concentrated thought when you plan your picture, but it will definitely pay off in an unusual and interesting film when it's complete.

But whenever and however you use close-ups, remember they should not be static—they must, like any other scene, keep you picture moving. In picturing flowers in close-ups, for example, you can give a feeling of life and movement to the film by switching from close-up to close-up —much as the eye would do—as you show the most beautiful blossoms. In picturing events on a fishing trip you can keep the action moving by close-ups as the fisherman *assembles* the rod, *threads* the line, *attaches* the fly, and *reels* in the fish.

Just one word of warning: when close, make sure that your camera is properly centered on the subject. In movie making at very short distances, you're likely to cut off the top of your subject's head if you aren't careful. Many movie camera viewfinders have pointers or etched lines across the glass of the viewfinder which indicate the top limits of the picture at short distances—perhaps two and six feet. Follow those pointers or guide lines when filming in close and you'll never decapitate a friend or lose a picture.

Close-ups are the ingredient which spices the home movie menu better than any other. Use more close-ups and you'll definitely produce home movies which are more interesting.—R.W.B.



Making a movie gave Trinity's youth both enjoyment and religious training.

The Youth of Trinity Make a Movie

BY REV. HAROLD L. PATTON AND FRANCIS STONE *

[EDITOR'S NOTE: Rev. Patton taught the youth of his parish in this remarkable project that movie making is simple; that actors and actresses are plain people in business to make money—not glamorous idols.]

FOR SOME YEARS we have been studying the problems faced by the church in training young people in religious doctrine, and in maintaining their interest. In these days of radio, motion pictures and television, the church has competition undreamed of 50 years ago. We have come to look upon the motion picture camera and film as a tool, just like a pen, pencil, or paint brush. Such a tool can be used to fashion good as well as bad—it all depends on how we use it.

Thus, we were in accord with the young people in our church when it was suggested that we make a religious motion picture. This article deals with the problem as we tackled it.

Esprit de Corps

The story begins in 1947, when the young people met at my home and, in the mood of modern youth, complained that nothing seemed to be going right. Youth work had lost its zip, and things were generally skidding down to a point of general disinterest.

One girl suggested, "Why don't we write a play, produce it, and take it around to other churches so that we can raise money for missions?"

This seemed to be what they were seeking, until finally the discussion got around to the pastor—and many a good idea is killed at this point. However, I gave the facts: all the electric wiring for dramatics was changed, when the stage was readapted for worship a few years ago. Then I suggested the making of a 16mm silent movie, which could also be sent around to other churches.

Finally it was decided that we would try to make a movie. They'd research on how films are made and would study the technique of silent movies. They'd also study Palestine, customs, dress, etc.; they'd work hard on this—as they had never worked before. All this they did—but there's more to the story . . .

Shortly after our meeting, a sermon was preached entitled "I, Peter," which was a first-person narrative account of the life of Peter, from his calling by Jesus to Acts III, where he heals the beggar at the Temple gate. The young people heard this sermon, and concluded that Peter's life would make an excellent story for their film effort.

Some Common Errors

A few general conclusions should be made which will help if one of your group thinks of filming a project of this sort:

(1) We erred in not making completely visual to our youth that film-making was basically simple when taken a step at a time.

(2) *Esprit de Corps* is based on the democratic process and the total cooperation of every person. The error is that too often in churches and other service groups, "voting a thing" does not mean anything other than the person is in favor of it.

* Pastor and Member of Trinity Methodist Church, Rochester, N. Y.

(3) A feeling of confidence in the ultimate success of the project must be present in order to have a shock-absorber for discouragements which are bound to come.

(4) The leaders must know what is involved before they begin. As pastor and director of this project, I did not have a firm understanding of the techniques needed, and would, under any reasonable definition, have been disqualified as the person to do the job. But I was all they had, and so I tackled it. This experience was somewhat corrected when I was sent as a delegate to the Fourth International Council of Religious Education's Workshop on Audio-Visual Aids, and had the opportunity to talk with religious, educational, and industrial producers of motion pictures. Then I felt I had the minimum of "know-how."

(5) The leader of the project does not need to possess knowledge of all the techniques used, if he can find people that do. Francis Stone, co-author of this article and a member of my parish, had had considerable experience in motion picture photography. I gave him the responsibility of the filming and general photographic work. Thus, I could spend all my time on organization and direction.

Development of Story

With the Biblical story chosen, the next task was to adapt and develop it for purposes of making a film. Four youths were assigned research jobs, studying Palestinian lore, customs, and habits at the time of Peter. They reported back to the whole group on Sunday night when a part of the Youth Fellowship meetings were devoted

to the project. The whole group on succeeding Sunday nights studied the Biblical passages upon which the motion "I, Peter" was based.

The next job was the story outline. They developed this, adhering closely to the Bible narrative. Imagination was used in three major sections: First, Peter's wife and a village woman of Capernaum were present at Jesus' calling of Peter and Andrew. This was done to contrast Peter's wife, who possibly was opposed to her husband following a wayside preacher. (This is not a proven fact).

Second, the presence of Mary Magdalene when the Disciples were sent forth, which was done as a minor part in enhancing the personal ministry of Jesus. These parts cannot be substantiated in the Biblical version of that scene. Third, the scene of sorrow and weeping during the crucifixion of Jesus, placing some women and Disciples in one house, is not according to any Biblical version. The Bible does not mention the whereabouts of the majority of the followers of Jesus at the time of his death.

Where imagination was used to increase the dramatic quality of Biblical scenes, it was separated from Biblical fact by the titles in the film. All Biblical passages are supplemented with citations or references; so that there will be no doubt which is fact and which is fancy.

Operating on Small Budget

Like other church groups, our young people had no money for a lavish movie. Outside of the cost of film, the picture had to be made for practically nothing. Sets are one of the most expensive parts of film production. Money was saved by using the out-of-doors—public buildings and parks. Costumes and properties were borrowed from homes. Head-dresses were made from scarves and "babushkas." Roman helmets were made out of brown paper. Children's costumes were nightgowns, with string or rope for belts. Forty-six costumes were borrowed from other local churches.

Several girls in the parish took charge of washing, pressing, and repairing the borrowed costumes. Another committee planned and took care of makeup. Young boyish faces had to be covered with beards, and to create old people, lines of age had to be added. Parents were organized to drive cars and prepare a meal. Properties were gathered by a committee each time we went on location. City officials and police officers were highly cooperative. Motorcycle officers were with us each time filming took place. This was for safety purposes alone. With 18 cars, there was always the problem of possible accidents.

The development of the organization was now complete—55 actors and actresses, ranging from four to 22 years of age; 35 or so cooperating people outside the church; and another 70 within the church, brought the organization to well over 150.

From this, a few helpful conclusions may be drawn:

(1) The more people who work on a film project, the more the youth feel that it is possible and important. Parents often gave up Sunday trips because they sensed what the activity meant to their sons and daughters.

(2) Almost everything is possible if the motivating force is constructive and clear, and if the organization is completely understood. The purposes of the film, over the five months that



Jesus talks to Mary Magdalene before sending Disciples forth. (These are actual frames from the movie.)



Peter's wife (right) and a village woman argue as to whether John the Baptist is the true Messiah or not.

it was developing, were mimeographed in the church bulletin many times. To the youth, special mailings kept them informed, so that interest was kept high; and, if they were absent, they still were in touch with the program.

(3) We often "sell short" the community cooperation possible in a small project. To err here means to deny others interested in youth the opportunities of helping in youth problems in their own special field.

Scene Design

Proper backgrounds are important for good filming. If you should plan a production of this sort, you will find more good backgrounds than you ever imagined.

The closing scene of the movie, for instance, takes place at the Jewish Temple. In Acts III, Peter heals a beggar; and the Biblical account says this took place at the Temple entrance in the afternoon. To build this set would be expensive, and it still would be artificial.

The group discussed the buildings available in Rochester. The building had to be heavy in architecture, rather square in column, and very costly looking. The resulting selection was the waterworks building at Cobbs Hill, one of Rochester's reservoirs. The steps of the building, when shot at an angle, gave the appearance of steps into the Temple; there was an expensive-looking sculptured bench, where a money changer sat; and the heavy columns of stone indicated true grandeur.

At the University of Rochester there is a place where an arcade joins two buildings. This covered connecting-passage is of fine architecture, with an elevation about 12 feet higher than the ground on the outside of this U-shaped group of buildings. University officials allowed us to shoot another scene of the Temple there. This scene takes place the night before the Crucifixion, when Peter follows Jesus to the Temple and denies Him three times.

In the Garden of Gethsemane scene, we wanted a great rock upon which Jesus would pray while Peter, James, and John slept on nearby rocks. Later in this scene Judas appears with a crowd and Roman soldiers for the betrayal. Here was a real snag. No one could recall where any such arrangement of rocks could be found. However, the supervisor at Mendon Ponds Park, southeast of Rochester, took time to find three locations, which were later used. In the shooting of the film, the rocks the three Disciples slept on are a mile from where Jesus prayed; and both of these scenes are three miles from where Judas, the soldiers, and the crowd, enter. In seeing the film, one would think they were very close together and all part of one set.

Only one painted set was used. An artist, who volunteered his time, drew a charcoal picture for the scene where the followers of Jesus are in hiding as he is being hung on the cross. This picture was set back of and some distance from a window frame, around which drapes were hung. Strong light is projected on the painting, which depicts a road, a hill, and three crosses; and the actors appear looking in sorrow through the open window at the death of their Teacher.

For paths, the parks were used. One bridge scene allows the River Jordan to appear as a background setting. The bridge we used is very rustic and simple, and quite like those which were made by the hands of peasants in Peter's day. The Sea of Galilee shots were first



Peter heals a beggar, in the Temple shot taken at Cobbs Hill.



Peter (left) and Andrew return to fishing prior to resurrection.

taken just below Cobbs Hill, and later at Mendon Ponds Park, using the same net, boat, and props at both places.

To summarize:

(1) In thinking of buildings, don't think of the whole building; but rather of the area which will be included by the lens of the camera.

(2) Most people will let you use their buildings for a constructive project. We had no refusals, but rather a spirit of willing pride that their buildings were so honored.

(3) Indoor shots can be made in any church, lodge, or meeting place; but if you look around, there may be a commercial photographer who likes this sort of activity, and who will help you out without cost. In our case, the indoor shots were made at the studio of a local commercial photographer who is not a member of Trinity Church. His interests were entirely in helping the youth.

(4) Use your ingenuity rather than your money. In making "Scenes from the Life of Peter," we borrowed over \$5,000 worth of photographic equipment, and over \$2,000 worth of costumes.

Directing Technique

Only the major characters were rehearsed before the first shooting. A Cathedral Film "The Calling of Matthew," which is rich with boat scenes, was shown with the sound turned off and all were asked to view it. By this method only the acting was observed; a coach-

ing session followed. The motive was to show them how easy acting was, and to give them more confidence.

A few days before the first shooting, complete instructions were mailed to all the participants. The shooting schedule and places were outlined. Acting required of the group was not described; only the Biblical passages of the movie were to be read again. The reason for this was that most jobs of acting were assigned on the spot, with the exception of the major characters—Disciples, etc.

In directing the film, two methods were used. First, an explanation was given of what was needed, and it was filmed immediately. In the last scene of the movie—the Temple scene—the mood of business was set by youth walking in and out of the camera range. Here, because we needed more extras than we had, we divided the group in half. One part came out from the only room of the building—where the controls for the reservoir are—with their faces toward the cameras; while the second group walked into the camera range with their backs to the cameras. The double-up came when we reversed this, and the group who walked out walked back in, and vice versa. In this way we used the same people twice.

The second method, used in “heavy” shots, was coaching from their director-pastor on what was needed. A short rehearsal was called, and the scene explained. Then, commands from behind or beyond the cameras’ range as the scene was taken, kept timing perfect.

In a sound production the actors would have had to learn their lines from the Bible; but in silent films the captions in the films carry this content. Perhaps this should not be admitted, but most of the major speeches, with the exception of verses readily learned, were whatever our actors wanted to say—the Gettysburg Address, school football yells, or songs. However, whenever what they said would directly affect the mood of their acting, they said the Bible lines, or approximations in their own words.

Face and Hands

Acting can be explained in films with two emphases: face and hands. Watch the next film you see, and you will note that next to voice, facial expressions and what is done with the hands are of extreme importance. An example can be taken in the Temple scene with a close-up of the money-changer arguing with a customer on the rate of exchange. Here one of the older youth was the money-changer in expensive robes, and a college student

the customer. The significance of the whole scene was portrayed by their hand action. Jesus praying at the rock is another example of emotional force developed by strong hand muscles, fingers moving on the rock, as if the rock were a symbol of needed strength. Added to these movements, the expressive face of the actor resulted in a scene well done.

From this section, further ideas might be added which will help you:

(1) The director must pull the acting out of the youth. To do this he must sense that the average youth has acting ability—their lack of experience in front of an audience makes them naturally timid.

(2) Youth chosen for the parts were selected for our production more on the basis of looks than on ability to act. A telephone company employee played the accuser of Peter in the Temple scene when he denied His Lord. She was selected because of her large, dark brown eyes, which are piercing when they accuse. Her eyes carried the scene.

(3) The director's methods should vary. He must depict the mood and be the commander who makes clear at all times just what he wants. Humor, scolding, and reasoning are all a part of this; but in all cases youth, who might be sensitive, must not be offended.

Shooting Schedule

Here we have a problem which differs in every shooting. The important thing is to think of the shot wanted, and arrange it in sequence of convenience rather than how it comes in the story. We shot the last scene first, because it made a better schedule than if it had come last. Another reason was *Esprit de Corps*, for everyone had to be in the last scene, and thus they had a good idea of how it was done before they acted in separate scenes.

Through careful editing, any arrangement of scenes can correct lack of sequence in filming. A “viewer” is needed to locate errors in shooting. Duplicates can be made for under \$50 in most film projects. The original film without breaks, destruction, or tearing, may be saved for further duplication.

From this section a few conclusions might be drawn:

(1) Planning will save film, time, and effort. A ratio of five hours’ planning to every hour of shooting brought our production to the point of completion.

(2) Ask the experts who might be around you. In Rochester, we are, perhaps, more fortunate than in the average city. The experts don’t need to be associated with your group; they only need to be interested in youth projects.

(3) Think out all parts of your production, and know the people who are working with you, their energies, their abilities, etc. Never work more than three hours at a time on any filming.



Biblical atmosphere was realistically created for this movie with use of imagination and a minimum of expense.



Lord's Supper—(left to right) Peter, John, Jesus, Thomas, James.

with a group. Three hours is about all any amateur organization can take without disappointing results.

(4) Don't leave anything to chance. Checking and re-checking is the secret of good organization.

Photographic Equipment

The cameras used in making this film were two Keystone 16mm cameras—one with fixed focus f/3.5 lens, the other with focusing f/1.9 lens; one Eastman Model K camera with an anastigmat focusing f/1.9 25mm lens; one Eastman Model E with a fixed focus f/3.5 anastigmat 20mm lens. The tripods included an Albert Junior, and a Cine-Kodak.

Two assistants measured with a 50-foot tape-measure exact distances for accurate camera focusing. Two exposure meters, a General Electric and Weston, were used for checking exposures under a wide variety of lighting conditions. We had with us one 4' x 4' reflector to soften the harsh shadows created by the head-dresses on the characters' faces when filming close-ups.

It was originally planned to shoot the picture on Kodachrome, but because of the film shortage, we changed our plans and made the entire picture on black-and-white. Super-XX Panchromatic film was used for all of the indoor scenes under artificial light because of its high speed. Super-X Pan was used for all outdoor scenes because of its finer grain.

Before any filming was done, the director and the cameraman made a survey of all scene locations to determine the angle of sun for lighting effects, and to make sure the staging fitted the story. In several instances we had certain objects appearing in the scenes which were unknown during Biblical days. For example, in shooting one of the lake scenes at Cobbs Hill, we observed telephone poles; so we had to elevate the cameras so that we were shooting down instead of across the lake, as was first intended.

All scenes were filmed using two cameras with one or two spares. One camera covered close-ups, and the other filmed the general over-all scenes.

To keep our shooting on schedule, we always kept one spare camera loaded with a full 100 feet of film, thus avoiding lost time in loading.

To aid in editing, each scene number was marked on a small blackboard and filmed with the actual scene.



Jesus is hung on the cross, while Disciples ponder and weep.

One reason for the success of the indoor scenes was the equipment at our disposal. The commercial photographer, who graciously loaned us the use of his studio, made available to us an overhead boom light which we could easily swing into any desired position. For general illumination we had two 2000-watt spotlights. For fill-in we used 1000-watt floods. The camera lens was set at f/8 or f/11 for all indoor shots. Not having a wide angle lens or a two-inch telephoto, we had to be careful in making close-ups to be sure the proper field was covered.

One of the most interesting scenes was the Crucifixion scene shot in the studio, where Peter and other Disciples look out of the window and observe three crosses upon the hill. The problem in this scene was to create the effect of a window in a room in relation to a hill in the background. Our first attempt failed, for when the lights were turned on, the results gave only an impression of a picture hanging on the wall. It was suggested that a spotlight be moved behind the black backdrop to direct the light to hit the side of the frame only, instead of head-on. We finally got the desired effect through this oblique lighting.

Some Important Points

Again, we shall try to summarize a few points:

(1) Use cameras that are in good mechanical order. One of our cameras developed a light leak, and we lost over 50 feet of good shooting. However, because we shot with two cameras, the other camera, operating perfectly, saved us from retaking that scene. Cameras should be checked for frame line. If they vary too much, they should be adjusted so that they will match.

(2) If there is any doubt about the accuracy of camera speeds, shutters, and diaphragms, it would be a good idea to have them checked.

(3) Make sure that outer surfaces of the lenses are clean before filming. Do not attempt to take the lens apart for cleaning. This should only be done by the manufacturer.

(4) Make a final check before loading to be sure the camera is threaded properly. In the filming of this movie, one reel of film jammed in the camera without the cameraman knowing it—a second camera again made a retake unnecessary.

(5) An exposure meter should be used each time the camera angle is shifted to check the lighting on the scene.

(6) Before you shoot the scene, view the field so that all important parts of the action are covered. The director should know the field also, so that actors can come in nicely without film waste. This information should always be available when

he asks for it—part of the cameraman's responsibility. If the scene is taking place near a street, a police escort can stop traffic for the brief filming period.

(7) If two cameras are used, one run of the camera motor can be used to cover the scene while the other is being wound up again. Be sure that the director knows when a rewind stop must take place, or when the camera is nearly out of film, so the action can be stopped at a good break.

(8) When using a focusing lens, a tape measure should be used in order to obtain critical focus.

(9) Reflectors are very helpful to soften undesired shadows. These can be made from any white material that has a fairly good reflecting surface.

Is It Worth While?

We have attempted to answer the question, "How can a group such as ours make a near-professional film?" Was the project worth the trouble taken?

If you don't make a cent, even if you end up in the red, the experiences which you will have will be worth all the effort expended. To conclude, we might evaluate what happened to our group.

The youth learned more about the Bible in making this film than in probably any other single thing ever undertaken. They worked hard, went home tired, but through it all they had fun.

If they had 100 youth problems when they started, they had only one or two when they finished. Interest, attendance, willingness to work instead of play all developed through the project. Now they've got more ideas—ideas on ticket promotion once their movie is titled, edited, and

duplicates made; more service to people who need of help in the mission field and in Europe, etc. But more than just ideas, now they have the confidence and cooperation within their own group to make vague dreams become real. They know how things are done.

The best way to summarize is to conclude with the Foreword which introduces their film on the screen. As you read these words, you can ask yourself, "What more can be asked of a group of normal young people than this?"

A FOREWORD

We, the young people of Trinity Methodist Church, sought a project which would give our Christian testimony to you; which would help others in a world of suffering and sorrow, and would express completely our growing Christian Faith. The result is this motion picture production, designed over many months, planned through disappointments and succeeding victories, and filmed through the cooperation of more than one hundred and fifty interested people in and outside our church.

We selected the Life of Peter because he was so much like us—impetuous, strong, and yet weak, and deeply desirous of a New Life. As Peter's life became Christ's, so we pray our lives will become—and yours

This is our best in acting and production. As we have grown in fellowship, in cooperation, and in knowledge of Christ, in making this film, so we hope you will grow in seeing it.

THE YOUTH OF TRINITY CHURCH
Rochester, New York
Fall, 1947

psa

South and Southwest

By H. D. (HERB) OHLM, APSA
P. O. Box 331, San Antonio, Texas

THIS IS THE maiden voyage of a new column to cover activities in the South and Southwest. Many of us have worked to have such a column re-instated ever since Don Barker, APSA, resigned as editor, so let's get behind it and try to make it worth while to all photographers in the area. To be able to give the members the kind of a column that they would like to have, the help of every PSA member is urgently needed, and will be greatly appreciated.

The column will cover the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee and Texas, as well as Mexico. Will members, or club officers, who have information which they consider to be of interest to PSAers in these states, please drop a line to the address given above. Suggestions for new features, or for new ways to make the column more valuable, will be more than welcome. Will those clubs who have Club Bulletins please place the column on their mailing lists.

It is felt that the column can be made really worth while only by trying to pass along information of general interest, rather than to make it solely a place for the reportage of the election of new officers by the various clubs. To do this we should include the activities of non-members, as well as PSA members, if they have done something significant for photography. Would also like to report the activities of groups or individuals dealing with phases of photography other than those of pictorialism or camera clubs. Nature photography, technical interests, photo-journalism and documentary photography are all important photographic endeavors, and will rightfully have a place in the column. Motion picture clubs and color groups are also welcome in the fold.

The Dallas CC had a rather novel and interesting program for a recent meeting. As reported by Bill Reeves, President, their meeting was held at the House of Color in Dallas, where they were guests of Ted Burke and K. Yamada. Both Burke and Yamada gave talks on color work. Charles Bartlett, of the House of Photography in Wichita Falls, was guest speaker. After the talks they were shown around the studio and different methods of color processing were demonstrated. A good idea

for those clubs whose members are interested in color—and what club doesn't have at least one or two such members!

The new officers of the Little Rock CC are making some ambitious plans. Programs for an entire period of four months are being laid out in advance; this should avoid those occasional hit-and-miss programs that leave the meeting "hanging in the air." This progressive club has planned junior memberships from the ranks of the Little Rock High School CC—a very good source for future new full-fledged members. The program for one of their recent meetings consisted of a Print Mounting Clinic. This important subject is often neglected even though every photographer is aware that improper mounting can seriously affect the appearance of an otherwise excellent print. Program directors of other clubs would do well to give the idea of a Print Mounting Clinic serious thought.

Dr. L. L. Handly, APSA, of the Houston, CC recently put on the road, as a PSA Traveling Exhibit, a show consisting entirely of large bromoils. Your editor had a preview of this exhibit and can truthfully report that, in his opinion, it is the best show of its kind available to PSA member clubs today.

● Mel Woodbury, of Oklahoma City, reports the demise of the Southwest Council of CCs. This also means the writing of "thirty" to the Southwest Council News with the March issue. The clubs that were active in this Council are going to miss the benefits that can be derived from

venture of this sort. There are always too few club members who are willing to give of their time and efforts to keep activities rolling along. The work involved in running a large club or council should be divided among a greater number of members—no two or three members should be asked to shoulder the entire burden. Usually the members who shirk the actual work are the very ones to offer the severest criticism of the manner in which the club is operated.

The clubs in the Southern part of Texas, from Dallas south, and in eastern Louisiana, are in the throes of organizing a new council. Clubs within this area who are interested should contact the editor of this column; Dr. L. L. Handy of the Houston CC; or Wm. F. Reeves and Wallace Ralston of the Dallas CC. It is hoped that organizational work on this council can be completed by mid-summer.

A letter from Gordon C. Abbott, FPSA, of Taxco, Mexico, reports on the activities of the clubs in our neighbor to the south. Mr. Abbott remarks that the Society is gaining strength in Mexico and that we will likely hear from them more often as time goes on.

New clubs in this area that have joined the Society during recent months are the Florence CC of Florence, S. C.; the Greensboro CC of Greensboro, N. C.; the Click Club of Opelousas, La., and the Lens League of Nashville, Tenn. Welcome to the PSA and let us hear from you often.

Two salons, with closing dates in June, are listed for the area. The 11th Annual of the Memphis Pictorialists closes on June 9th. The First Dixie National Salon of Photography, at Atlanta, Ga., has June 1st set as its closing date. Both of these salons deserve the support of PSA members in the South and Southwest.

The Dallas CC recently sponsored a group meeting of all five Dallas clubs. They had a turn-out of approximately 250 members. This shows what can be done when a project of this kind is handled intelligently and when the proper publicity is obtained. This meeting featured a talk by Cliff Hyland, of the General Electric Co., on lighting. New officers elected by this club are Larry Kelly, president, Miss Margaret Bundren, vice-president and Miss Rena Threlkeld, secretary.

psa

BY BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P.Q., Can.

"THE SHOUTING and the triumph dies" and Toronto sits back after the Diamond Jubilee celebrations and thinks. The big banquet of three or four hundred people certainly must have been something to remember. Ladies dressed in the costumes of 60 years ago escorted the head table guests to their seats. Among the many celebrities present were president Rex

Frost; Premier of Ontario, the Hon. George Drew; Sir Ellsworth Flavelle bart; Yousuf Karsh, FPSA; PSA President, Charles Phelps, Jr., FPSA; Clarence Sims; and Lorne Wiggs. Numerous camera clubs were represented on this gala occasion and the speeches were interesting and varied. What more will they be able to do on the 100th anniversary? Well, we'll have to wait and see.

We understand that Dick Bird, APSA, Canadian representative for the Motion Picture Division of the PSA, visited Toronto where he showed his famous pictures to the Convention of the Federation of Ontario Naturalists. His subject matter? Why, believe it or not, it's "birds".

Alice Starke, a director on the board of the Color Photographic Association of Canada, won first prize in the Brookfield Zoological contest at Chicago, while two other board members, Sam Vogan and L. A. Trapp, won plaques at a recent Amsterdam, Holland, show.

Apropos of awards, the postman recently brought to our house, addressed to Mrs. Blossom Caron, a beautiful silver medal for the best monochrome in the London and Cripplegate Show. The inscription tallied with the address so evidently there was no error after all!

Harry Waddle and Mrs. Zimmerman again won a good share of the silverware at the Hamilton CC. Our congratulations to our new member Ben Hill-Tout, of Victoria, on receiving a certificate of merit in the Graflex World Wide Photo Contest and to Jack Underrell for his repro in the Port Colbourne catalogue.

It seems that the Vancouver PS worked up an original print night. It took the form of a convening of the "Thunderbird Lodge of the CAN-USA Ancient and Mystic Order of the Tripod," complete with ritual based on the authentic thunderbird legend and native Indian tribal customs. Part of the fun was the presentation by the Chief to the Chairman of the Portrait Group of a humorous photograph of himself. A touching reference was made to American PSA Camera Clubs in the ritual in which the three points of the tripod were placed east, west and north as symbolic of Canada, extending from the Pacific to the Atlantic Ocean and to the far polar reaches of the north. At this point, the Chief asked: "Bro Secretary, you have made no mention of the South. What of the South?" To this the reply was: "Honorable Chief, to the South lies Friendship and our Brother Lodges and there is neither mark nor bound to our Friendship."

Another original idea was produced by Regina CC where for one evening the juniors took over and staged the evenings program for the edification (or otherwise) of the old-timers.

The Photo Club of Quebec's show produced a novel idea this year. Those eligible to submit included their "honorary members." Any outsider who has on invitation addressed the club is elected an honorary member, so prints from the U. S. and other parts of Canada had a chance of

hanging—provided, of course, they got by the judges.

G. MacCulloch, Secretary of the Lion's Gate CC in Vancouver, writes that they have moved to new quarters and in spite of this upheaval are having a busy year and are looking forward to the warmer weather when they hope to have club picnics.

There has been more than usual coming and going for photography's sake. Sam Vogan attended the Rochester PSA Regional Convention where he spoke on Color Slides. On different occasions Rex Frost and Clarence Sims were invited to the Hamilton CC to speak, and Phil Croft came from Toronto to address the Montreal CC. Plans of the Camera Guild of Hamilton included a full scale trek by bus to Toronto to see the Color Slide Exhibition and to Port Colborne on two occasions—to see their judging and later to study the show itself.

This year the Canadian Salon held by the Hamilton CC has a press section and a prize offered by the Hamilton Spectator for the best Canadian news picture of 1948.

Bob Soper and Nelson Merrifield, of Northwest CC at Port Arthur, have raised several hundred dollars for charities by showing their Kodachromes.

The Photo-ciné club of Dieppe, France, has asked the Photo Club of Quebec for a selection of Canadian prints to be exhibited on August 14th for one week to commemorate the famous raid of the Canadian troops in 1942.

psa

BY WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

TO P. H. OELMAN, FPSA, went the distinction of being selected to present the first of a series of lectures on the new PSA National Lecture Program. Accompanied by Mrs. Oelman, "PH" traveled 6641 miles in 14 days to complete his circuit of four Midwestern and four West Coast cities. Getting the National Lecture Program away to a fine start in Milwaukee on March 26th, Mr. Oelman then repeated his illustrated lecture, "Photography of the Nude," in Minneapolis, Seattle, Sacramento, San Francisco, Los Angeles, Lincoln and St. Louis. Many of these cities report that PSAers drove in from small outlying towns, some of which were 50 and 75 miles away, to attend. Judging from the many requests for more National Lecture Programs and the promises that have been made to attend the PSA National Convention in November 1948, there is no mistaking that Mr. Oelman was well received and that he kindled the fires of enthusiasm wherever he lectured.

The Chicago Area CC Assn. May meet—

ing had a full attendance when Percy Harris, FRPS, President of the Royal Photographic Society of Great Britain, discussed "Pictorial Photography in England."

A preview of the CACCA Salon is scheduled for June 19th at the Chicago Historical Society.

Guy Jaronelli, formerly of Chicago but more recently a resident of Boston, greeted old friends as he passed through Chicago on his way to California where he will attend the Art Center School.

The Fort Dearbornite is the new publication of that Chicago CC. Its editor is Jean Mowat and, needless to say, it publishes plenty of gossip and lists the accomplishments of the top members in the Club. Betty Parker Henderson received quite a write up for winning the Crossett Award of \$100 for the largest number of new prints accepted in salons during 1947, and D. Ward Pease, APSA, won the Dr. Max Thorek Trophy for the most prints hung in recognized salons in 1947.

The 23rd Annual Spring Exhibit of the Lincoln, Nebr., CC was judged by Julian K. Billings, Walter Hazelton and Eldon K. Langevin, who selected 70 prints out of the 183 submitted for hanging. Originally, the Omaha CC had scheduled Axel Bahnsen, APSA, of Yellow Springs, Ohio, to judge their exhibition but Axel was unable to be present due to illness.

The Summer Salon of the Lincoln CC will be hung in the Miller and Paine Auditorium June 21st through the 27th.

In reporting on P. H. Oelman's National Lecture Program talk in Lincoln, Nebr., Sten Anderson writes as follows: "It was not long until all present were attentively listening and appreciating Mr. Oelman's courteous and invigorating approach to his subject. A great many felt that his two-hour lecture ended all too soon and they made their feelings manifest by remaining and asking questions and seeking further information. We had visitors from York, Grand Island and Hastings. I have received several personal letters praising the National Lecture Program for sending such a fine speaker and inquiring when the next NLP speaker will be scheduled for Lincoln."

The Ohio Valley CC held their Annual Banquet and Print Competition at the Hotel Alms, Cincinnati, on February 14. The judge for this year's competition was Sargent J. Marsh.

From "The News Letter" published by the Central Ohio CC Council, I learn that the Ohio State University CC is sponsoring an Intra-Campus Exhibition of Photography to be held the 23rd of May through the 31st. It is open to all students and faculty of the University and will include both monochrome and transparency divisions.

The Cleveland Photographic Society has scheduled a course by Nicholas Ház, FPSA, to be given early this summer.

Word reaches us that a Greater Detroit Council of CCs has been formed and has applied for affiliation with PSA. The Secretary of the Council is Francis McElligat

and a full list of officers will be announced at an early date.

The Lansing (Mich.) CC meets the second Monday of each month in the Civic Room of the Public Library. PSA visitors are extended a cordial invitation to attend meetings. Their officers are: W. Dougherty, President; George Gephart, Secretary; and Dr. E. F. Randall, Treasurer.

On May 12th the Kalamazoo CC had as its guest speaker and judge of its Print of the Year Exhibit Charles B. Phelps, Jr., FPSA, President of PSA. This meeting was opened to the public and the membership of surrounding CCs were invited to attend.

A recent meeting of the Kansas City CC featured Frank Meister, APSA, in a talk entitled "Exhibition Photography." This lecture might have been headlined "Home Town Boy Makes Good," for Frank is a Kansas Cityan and has had more than 600 prints accepted in some 200 international salons. Recently he has had one-man shows on exhibition at the William Rockhill Nelson Gallery of Art, the Smithsonian Institute and the Brooklyn Museum.

The Capitol City CC (Springfield, Ill.) recently decided to conduct a school of photography. Under the direction of George Cashman, Judge DeBoice, Thomas Fadden, S. P. Wright and other members of the CC the plan was put into effect. On April 8th the first class was held with 60 students enrolled.

A Wisconsin Centennial International Salon will be held at the Milwaukee Art Institute from August 1st-31st. The Salon is to be sponsored jointly by the Milwaukee Photo Pictorialists and the Boston Store in cooperation with the Art Institute. According to Donald C. Merceen and Harvey A. Scholz, co-chairmen, cash awards totaling \$1,000 will be made to winners in color slide, color print, pictorial and industrial divisions. The prints will be judged by Frank R. Fraprie, Hon. FPSA, Harry K. Shigeta, FPSA, and John R. Hogan, FPSA. The color jury will include A. E. Pohlman, H. J. Johnson, APSA, and Arthur Underwood, FPSA. The Art Institute will start a permanent collection of world famous photographs from the exhibit, George Burton Cummings, Director, announced. Last day for receiving entries is July 3rd.



BY NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

THE NORTON CC and the Worcester Photo Clan, acting as joint hosts, invited all the camera clubs around Worcester to a get-together meeting late in March, to hear one of New England's most able speakers, Judge S. Alton Ralph, APSA, of Springfield, Mass. The evening was a

great success. Conrad F. Lindblad, who holds a unique position this season as president of both the Norton CC and the Photo Clan, had charge of the arrangements and was assisted by Ken Colvin, H. W. Wagner, APSA, and others. There was a reception committee of three from each club, including Raymond Blodgett, L. B. Lord, Dr. G. H. MacCoullough and Mrs. Lindblad, to assure a welcome for everyone. About a hundred people came and visiting clubs were represented by members from the Hopedale, the Heald and the Oakdale CC's, the Photo Craftsmen, and the Worcester Photo-Color Club.

When camera clubs, especially the prominent ones, could contribute so much to photography by sponsoring sectional meetings like this, we wonder why more aren't willing to give out and do likewise.

You've heard of box camera contests before, you know, the ones where the boys have to leave their f/2 lenses and supersonic shutters at home, and see what they can do with just a Brownie. However, with its usual ingenuity, the Connecticut Valley CC, of Hartford, managed its "Box Camera Night" with a twist to attract prospective members. At a meeting in April, which the public was urged to attend, some members gave a demonstration on how to make indoor portraits and interiors with box cameras using photofloods in paper reflectors. After this, they developed the rolls and made contact prints. At the same time, the members held a box camera contest to show the visitors that even a salon print might be made with the lowly Brownie. It pulled quite a crowd.

If you think your club as a whole would like to know more about the type of color film that is processed at home, why don't you try an evening like the one they had at the Tripod CC, of Bristol, Conn. They took half a dozen shots on Ansco Color Film at the meeting, using for models some of the members dressed in bright bathing clothes. (How did those wool shirts feel under the photofloods, boys?) Then they processed the film right then and there before the club, and to amazement of many, came up with as nice a set of transparencies as you could want. They filled in the longer waits of processing with talks and demonstrations of home-made gadgets.

John Doscher, FPSA, of South Woodstock, Vt., head of the Country School of Photography, occasionally takes time off for a photographic activity outside of New England. Recently he appeared on a television program from a New York station, called "Photographic Horizons," acting as the expert at whom the "amateurs" fired their questions. We use the word "amateur" advisedly. Three of them were APSA's Barbara Green, Gus Anderson and Harvey Falk, all well known in New England.

Several PSA members have been here and there to speak. The following is a list of a few who have appeared before clubs recently. Cecil Atwater, FPSA, gave

his talk on paper negatives to the Amherst CC, and John Vondell, APSA, of Amherst, gave his on human interest pictures to the Tripod CC, of Bristol, Conn. Mrs. Helene Sanders, FPSA, of New York, spoke in Pittsfield, Mass., before the Berkshire Museum CC. Stanley Rayfield, of New York, talked to the Hartford County CC on "Night Photography" and B. Erle Buckley, APSA, also of New York, was featured speaker at the club's 14th Annual Banquet. Hy Schwartz, of Stamford, Conn., demonstrated the new Kalart camera to the Boston CC, and Ray LeBlanc, of Hartford, spoke to the Springfield Photo Society on lenses.

The Boston Press Photographers Association held an exhibit in April at the New England Mutual Hall, of news pictures made by its members during the past year. As usual, it drew large crowds. So did the one held the same month, by the Hartford Press Photographers Association, and exhibited in the main lobby of the Municipal Building in Hartford, Conn.

The summer outings of the New England CCC have been a huge success in the past and another one is announced for this year. It will be on the campus of the University of Mass again, probably on Sunday, July 11, and any camera club or PSA member anywhere is cordially invited. Your correspondent will be glad to send you the particulars upon request.



By WILLIAM F. BLAKENEN
240 East 51st St., New York 22, N. Y.

THE ANNUAL SALON of the Pictorial Photographers of America, held at the Museum of Natural History, New York City, was smaller this year due to a new location at the museum. Their show contained about 300 prints and was a splendid exhibition of the best in modern pictorial photography, and the best had to be very good to get in.

Amateur photography's biggest shindig, "Tops in Photography," went over with a bang. John Doscher, FPSA, speaker of the evening, declared that a photographic expert was just "some guy from out of town," and so he qualified since his school is at South Woodstock, Vt.

John, himself an outstanding winner in salons, deplored the exaggerated influence of salon prints. He pointed out that there are supposed to be 20,000,000 camera fans, of whom some 25,000 belong to camera clubs, and a few hundred of these compete in salons. He thinks the rest of the 20,000,000 must be finding something worth while in photography besides shooting for the salons.

The 241-print exhibit outside of the grand ballroom was a first-rate show which deserved far more than a one night showing. There is no place in New York city

a large show can be hung on short notice. New York is in need of a photographic center for shows and for meetings of the camera clubs. The Miniature CC of N. Y. alone pays around \$3,500.00 a year for their quarters.

The new, enlarged "Metro News," the publication of the Metropolitan CCC, made its first appearance at the Tops Show. It's "The Voice of a Hundred Camera Clubs" and is edited by Harry Youran of the Manhattan CC. Anyone wishing to subscribe for the "Metro News" may write to the Metropolitan CCC, 106 W. 13th St., New York 11, N. Y. The cost is \$1.00 for one year, 10 issues.

B. Erle Buckley, APSA, President of the Miniature CC of N. Y., had the club's famous member, Dr. I. W. Schmidt, APSA, give a talk on "Effective Character Studies." Doc is among the top scorers in the monthly print contests and has won many prizes in photo contests open to the public with his character pictures. For his talk Doc used as a model the grand old fellow who posed for his famous salon shot "Merry Heart."

The Philadelphia International, sponsored by the Miniature CC of Philadelphia, had 378 prints from 191 exhibitors. They started something new by having the judging of the show televised, showing the judges in action, print handling, etc. Then the prints were hung temporarily and a couple of the club's experts gave short gallery talks on them. For one of their meetings they met at the Yawn School of Photography with Mr. Yawn and Gordon Connor as the main speakers. At their annual meeting, held at the Franklin Institute, the auditorium was packed to hear Alfred de Lardi, FPSA, of "Holiday," introduce the audience to the mysteries of magazine photography.

Mr. Bernard Gorson, at a recent meeting at the Hypo Club of N. Y., told the members how he applied good psychology to successful pictures by using the fingers of one hand to check up the five points of good picture-making. His five points are subject matter, central idea, lighting, composition, and simplicity.

Hillcrest CC's Don Belanger had no trouble getting assistants to help him take pictures at a girls' dance in Phillipsburg, N. J., also to make money for the club.

Ray Platnick, long time news photographer with three years as chief photographer for the Coast Guard, opened a new camera radio program on Station WHLI, Hempstead, L. I. Each Saturday night from 8:45 to 9:00 Ray interviews the amateur photographer on a program called "The Camera Column of the Air."

Capt. Edward Steichen, Hon. FPSA, noted director of photography at the Museum of Modern Art, has put on a photographic show called "In and Out of Focus." This show will run until July 11. Eighty photographers are represented, each with a distinct style and not one pictorial picture in the group.

Mrs. Dorothy Eidlitz, APSA, one of the country's top photographers, as guest

speaker at a Pictorial Photographers of America meeting, took the high-minded crowd apart on the subject of "How to Find Titles." Mrs. Eidlitz called attention to the fact that if authors title their books, Shakespeare his plays, Milton his poems, then who can say that photographs should not be titled.

Union County, N. J., CC had Dr. Emerson Hird as guest, who told a very interesting story of his adventures with "My Camera and I."

Lummus, N. Y., CC celebrated their second birthday with Dan Costello as president.

America's oldest camera club, Camera Club of New York, was host for the PSA Continental Print Contest in April. The judges were Mrs. Helene Sanders, FPSA, John Hogan, FPSA, and Lloyd Varden, FPSA.

Charles H. Hulse, of Sunnyside, L. I., was the first prize winner in the contest sponsored by the Photographic Merchandising and Distributing Association in connection with the recent "Photography on Parade." Second place was taken by Percy J. Hussakof, of Brooklyn, N. Y. Frank Wexler, of New York City, was the third place winner.

An interclub print exhibit and a series of weekly excursions are announced as the first items on the program of the recently organized Central Manhattan League. The League is a unit within the Metropolitan CCC and is designed to foster interclub relations in combining activities for small clubs. The field trips will start May 1 and run through October 31. The complete schedule is available from the chairman, Perry Atkinson, Windsor Tower, 5 Tudor City Place, New York City.

V. L. Strahan has organized a teen-age camera club of 24 boys and girls. The club is called the Marion CC and meets in the community hall of the Marion Gardens Housing Project, Jersey City, N. J.

Stephen S. Ditzain takes over the duties of the late Charles A. Roth on the Bergen Evening Record. Best wishes from PSA members in your area.



By JACK CANNON
3961 Sacramento St., San Francisco, Calif.

AFTER A month's layoff we'd expect to have more news than you could use. Not so—get your writin' arms limbered up, you district press agents. Club Paper editors attention: Put this dept on your mailing list. Thank ye! . . . and now to the news.

Retlaw's Annual Best Bib and Tucker Affair was, as usual, something out of this world. They always have fun. This time a novelty was added. The function was aired to the West's listeners over Gordon Willis' Camera Club of the Air—a Sat. nite feature over S.F.'s KQW. Retiring Prexy Faine Wray introduced incoming Head-

Man; Saul Miller; Pinky Arntzen made a noise and did a stunt; Joe Allendorf, Eastman Kodak's Gen'l Mgr. and golden-throated spellbinder, did his stuff; and Ed (Sammy) Rea executed a dazzling shattering of the impossible by repeating his Print of the Year Performance for the third time. This made possession of 30 pounds of silver trophy permanent. Donor Walt Cameron had a few bad moments until Winner Rea's generosity (which is barely exceeded by his girth) prompted a re-dedication of the mug as a perpetual trophy. Monthly judges were guests—S.F.'s historic and famed Palace Hotel (Bonanza Inn) was the locale.

It's a late date to be sorry for an error (even if it was on us) but we'll say now that fate was agin us when we listed the judges for the El Camino Real Color Salon. Author Fred Bond and Instructor Harry Baskerville were left off the list. Harry, Fred, . . . a thousand pardons. Speaking of the El Camino Real Boys, their setup for outings is well worth watching. Scheduled long in advance is the year's program month by month. The keynote is the "Director" for each sortie into the field. Mr. Director gets the idea—the help—the notices—the gang—and, we assume, the devil, if he doesn't arrange a good one. Everyone gets his turn thereby eliminating the old gripe (it says here). But, seriously, the '48 program looks like a Lulu. Besides local trips many three day jaunts are listed.

Field Trips

Altho East may not meet West. North will meet South. The gents from L.A. have a meeting planned for Monterey Peninsula, the stamping grounds of one, Edward Weston. That's a generous hunk of trip North. The Oakland CC went South to the same spot on their last trek. And believe this scribbler it was a dandy. Even Calif. C. Clubbers went along. That brings us to Theresa Whiteside, member of both Oakland and California as well as S.F. Photochrome and probably a Monterey-Carmel aggregation or two. Mrs. W. is the comutest clubmember we've heard of—barely ever letting a color meeting go by. It's better than a couple of hundred miles round trip for her—she does it (with both Contaflexes hanging together without cases, much to our dismay). Incidentally, Mrs. W. is the only photog of our acquaintance that could (if she wanted to) cuss out her errors in eight (count 'em) languages. Me? I get along with two. English and profane.

Speaking of field trips, here's a little dilly you can lisp over with your next mouth full of crackers. Urban Allen writes that the Beretania CC's outing for their Box Camera Contest will join up with the Hawaii Color Pictorialists on a jaunt that will leave the Liliuokalani School, Koko Head and Waialae Ave., and proceed out Kalaniana'ole highway to Koko Head, Waimanalo, Kailua and the Kanohe area and back over the Pali. Me? I go to Jones Beach. And he also writes that plans for the Hawaii Council of CC Convention is in

the capable and experienced hands of Miss Statira Martin, former Sec'y Treas.

Before we forget—the West would like to thank Mr. P. H. Oelman for a swell quartette of lectures. We all gained much from them and PSA should profit in the long run. This really was an eye-opener for the large majority that knows the Society as a name only. Much of the success was due to the local Chairman of the affair—Wally Rassmussen, of Seattle, Grant Duggins, of Sacramento, and Harry Hershel, of San Francisco. Somehow the Los Angeles Chairman's name got lost in the shuffle. We hear from the grapevine that the Southern meeting was small in proportion to their vast area but successful, nevertheless.

Southern Cal News

Southern news over and above that tells us the Hull—Kay and Ab, while still doing a big part of the San Fernando Valley CC Work, are more interested in a five-couple affair that meets each fortnight. Is photographic achievement a prerequisite? —No!! the male members' sweet one must be able to brew a good pot of java. After that—make with the negatives if you must.

Fred and Mrs. Archer (of the School of the same name), official greeters for visitors photographic from the East and way points, did their stuff for the Dr. D. J. Ruzicka party recently. The good Dr., a well known and entrancing speaker, found time during his hurried trip to speak at several lucky Southern Calif. Clubs. L.A. CC, Foothill CC, Telephone CC heard his famous lecture, and Whittier's Circle of Confusion was fortunate in having him for their principal speaker at the yearly shindig. Central Cal clubs—Calif CC and Oakland—are hoping Dr. Ruzicka will pass by this way and repeat on the meetings of many years ago that are still well remembered.

Back to outings—Dick Sandeen and his wandering Graphic Lensmen from Vallejo came to S.F. in a body (medium size) to get a little cable-car—skyscraper atmosphere. Calif. CCers were guides. Most of the exposures were of each other. You never know about people.

Will Osibin is doing such a swell job on the Univ. of Calif. CC Bulletin that we wish he'd call it something more glamorous than just U.C. C.C. Bulletin. It sounds like stuttering. Will reports the first color slide contest as bringing out more than 120 transparencies. Quite a nice handfull for even the oldtimers. And with slides as the topic—Photochrome's Joe Tillbeck is showing his most recent "proudest possession," a first prize medal from an English Salon.

Gig Harbor CC, Renton CC, Spokane CC are the latest trio of organizations to swell the ranks of the Washington Council of CCs. Nineteen in all, this Council is believed to be the West's largest. Let's hear the Opp.

Yakima lost, Forest Grove, Ore. gained. Charlie Getzendaner, APSA, moved to the latter town to pursue his work of combined

photographer and entomology. Foto Alpine, the Northwest's rugged individualists, are working on a double-header program. Much progress is evident in their preparation of the famous yearbook—real B&W and color prints, no less. If as tho that wasn't enough, they run up the Cascade Mts to work on their Lodge (while the prints dry. I guess). A neighbor spied APSA Jimmy Stanford's small fry son high in a tree. "Better come down before your Dad sees you and gives you a paddling" was the advice. "Ah, he wouldn't do that" was the snappy comeback. "He'd go get his camera and try for a salon print." It's a smart child that knows his father, we always say.

Ted Lukin recently treated N.W. Chapter to a dye transfer demonstration with the greatest of ease. Armed with a set of matrixes he set about making a print—right there—like that. All were thrilled. The Seattle Photo Society proudly pointed to their International Exhibit shown during April in the Art Museum. 300 were selected for display of the 1150 submitted. Entry forms for the Northwest Salon of Photography sponsored by the Western Washington Fair Assn. and Washington Council may now be had for the asking.

And, to stop as we started—with a kick—Let's be getting a little news in here, you publicity men, editors, club prexies, etc., etc. News is what we need the mostest and of what you send the leastest.

Letter to the Editor

May 1, 1948

TO THE EDITOR:

The editor of one of our leading photographic magazines, in a recent editorial, did pictorial photography a grave disservice. He stated, rather unequivocally, that the platinum process is practically dead even for the experimenter; that the necessary chemicals are very difficult to obtain and very expensive. Platinum, or properly potassium chloroplatinite, can be obtained without too much difficulty, and although it is quite expensive, it goes a long ways. Sodium chloropalladate, commonly palladium, which is readily obtainable, can be substituted for the platinum salt with equally fine results. Palladium is probably less costly per print than is bromide paper.

This editorial also stated that carbon printing (and it is assumed that carbon was included) is so nearly obsolete today that a study of it is not recommended for the amateur. There are a great many workers in both of these beautiful mediums, both platinum and carbon, and more are rapidly joining the ranks when they realize the very superior results that these media will yield. However they will not usually be found listed high up in the derby as they are generally content to make a few fine prints rather than a great many of passable but dubious quality.

H. D. OHM, APSA -3-

THE FOLIO Volume 1, Number 4

Official Publication of the PSA International and Photo Portfolios

A PSA Pictorial Division Activity

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The PSA International Portfolios

This month we extend a welcome to our new Associate Editor, Mrs. Frances S. Robson. She will have charge of the news of the International Portfolios.

She has been active a long while in photography, both in productive pictorial, and in camera club work. She has served as the only woman president of the Kamera Kranks of Chico, California, and was a member of the California CC of San Francisco. Her inspirations in the latter organization were fellow members like Stan Loebel, Jack Wright, Dom Chiesa, Karl Baumgaertel, and others.

Look at this PSA record! A Life Member of PSA, a Life Member of the Pictorial Division, also a member of the Nature and Color Divisions. She belongs to six portfolios, and is Secretary of the Second Canadian-American. Chairman John R. Hogan recently appointed her as the Pictorial Division member of the Special Awards Committee, and she is also on the Pictorial Committee.

Mrs. Robson and her husband live on a ranch in Sacramento Valley. Her activities in other fields have extended to the office of Corresponding Secretary of the California Federation of Womens Clubs, and during the Golden Gate International

Exposition, she was representative on the Women's Board, for Tehama County.

* * * * *

Two of our girls from the International Portfolios were "in on the money," in the contest which *The Camera* magazine ran recently. Anne P. Dewey, APSA, won \$100 with her "Night Must Fall," and Blossom Caron, APSA, is \$25 richer, won with her print, "Gay Companions." We hope to be able to help both of them spend it at the Cincinnati Convention next November.

* * * * *

Readers of a recent issue of the magazine, "This Week," were able to enjoy a fine, interesting story, entitled "How to Make Friends with a Lion," written by Associate Editor Sewell Peaslee Wright.

Mahatma Gandhi

The sudden death of Mahatma Gandhi¹ was a shock to thirty million people of India. No doubt he met with a mortal death for himself but India has lost the greatest humanitarian, man of action, and saint. We have been much deprived of a great solace of all times.—DHURVA COOMAR ENGINEER, APSA, ARPS.

(The "Niharika, the Club of Guyarat Pictorialists" of Ahmedabad, India, through D. C. Engineer, has agreed to assemble a collection of 25 photographs taken by its members showing the life and activities of Mahatma Gandhi. This 25-print show will be circulated in the United States as a PSA International Portfolio Exhibits activity.—BURTON D. HOLLEY.)

* * * * *

In a recent letter to Burton D. Holley, Secretary of PSA International Portfolios, Dr. G. Thomas, of Bangalore, India, Hon. Secretary of the First India-American Portfolio, expressed the bereavement of India in the loss of their great leader, Mahatma Gandhi.

"I cannot close my letter without a heartrending reference to the passing away of our greatest leader, Mahatma Gandhi, a fell victim of assassination. He was a towering flame of moral brilliance and his loss, so soon after our attaining inde-



MRS. FRANCES S. ROBSON

pendence looks a grave calamity to us. But who knows, this magnificent soul will yet shine farther and brighter, after its release from mortal coils.

"We hang our heads in shame, but we would atone for the crime if we could only help to spread the Gandhian philosophy of love, truth and non-violence throughout this war-torn and peace mad world"

Who's Who

EDITOR'S NOTE In keeping with our announced policy of featuring a "Who's Who in the PSA International Portfolios," the Second Anglo-American comes in for its share of attention this month through its two secretaries: Reginald Wilsher, ARPS, in England, and W. V. Sminkey in America.

Reg. Wilsher and Bill Sminkey are two "aces" in the International Portfolio organization. Both are in their middle thirties; and their intense activities prove them to be at their peak in energy and productivity. Both are successful pictorialists.

Reg is a professional portrait photographer, owning his own studio in Chesterfield. He has an enviable record as a lecturer, using his own slides for illustrations. His favorite subject is the scenery in the Cotswold Hills and villages, where he and his wife, Gwen, spend much of their "holiday" or vacation time. Reg is active in photographic organizations, and he was granted his Associateship in the Royal in 1943. He also is the Hon. Secretary of the Chesterfield Photographic Society, and the Chesterfield International Salon.

After this little ramble in England, let's go back to Bill Sminkey in America. Bill became a photographic fan in 1944, when he joined the Austin Town CC, of Chicago. He started right out by organizing "The Focusing Cloth," the Club's monthly publication, which he edited for a year. Then he was elected president, and served two successive terms, 1945-46 and 1946-47.

To be frank, *The Folio* space would not permit us to list all of the various activities he has engaged in, and all of the offices he has held in The Chicago Area Camera Club Association, an organization of over 50 clubs in the Chicago district. He has gone through all of the steps on the way to the top, and this year he is president.

In PSA it is the same story all over again! How he accomplishes so much in so short a time is a mystery. A few of the high spots: Publicity Director of the Pictorial Division; Assistant General Secretary of the PSA International Portfolios; Secretary of the Second Anglo-American Portfolio; a member of the Pioneer Pictorialist Portfolio, the first such portfolio to be organized in the United States.

You should see this fellow's camera equipment and darkroom! Lucky guy, he



WILLIAM V. SMINKEY

has a snap!!! His pretty wife, Sylvia, is also a camera fan, so he does not have to wait until she is downtown shopping to

bring this nice new equipment home. He just walks in the front door with it; then he and Sylvia try it out together while they decide whether to cut down on eating, or give up those new clothes, in order to pay for it.

Reg's wife, Gwen, is also understanding and cooperative, having helped him in the studio even before they were married. Both Bill and Reg. must be salesmen of the first water to get two such girls, just like that! Bill's business happens to be sales; he is the Chicago District Sales Manager for the Braeburn Alloy Steel Corporation. You might wonder how he finds time for it, but somehow, in with his steel business and photographic activities, he plays golf for relaxation. Bill is good at that, too. Reg's business and recreation are both photography.

The continued success of the Second Anglo-American is due in a large measure to the cooperation of these two fine fellows, and their untiring efforts to constantly improve portfolio operation in England and America.

The PSA Photo Portfolios

Pen Pals Plus

BY DORIS MARTHA WEBER *

Until you have read the entries in a typical portfolio notebook it is impossible to realize how much belonging to a portfolio means to more than a thousand people who are participating in this great PSA activity.

There are numerous members living in towns where there is no camera club; where, in some cases, there is not a single other soul interested in taking pictures. Belonging to a portfolio means a chance to rub elbows—by long distance, it is true—with other men and women sharing the same fascinating hobby. It gives him (or her!) an opportunity to examine closely the work of others, and to have it in his possession long enough to compare his work with theirs.

There are Portfolio members who have barely learned to click a shutter, people who know only the simplest mechanics of making an enlargement, and who need help on every step from camera to mount board. Yet they have no chance to learn any of these things save by trial and error, or through the help they receive so generously in a portfolio!

Besides these beginners there are in most of the portfolios members who have played the game for years, in many cases professionally. Photographers have one rare and outstanding virtue: they get their greatest pleasure from passing on ideas and suggestions to their friends and associates. Thus, in a portfolio, the beginner has a

chance to compare his prints with those of seasoned workers, and to establish in his mind what constitutes print quality and fine technique.

And he makes friends. He finds he is already Tom or Fred to the fellows earlier in the circuit who have written criticisms of his work, and frequently some technical difficulty which had bothered him in making his print has already received a number of excellent solutions by the time the portfolio reaches him.

Let us spend a few moments on the initiation into a portfolio of one of these beginners: a man with a camera, an enlarger of sorts, and a burning ambition to learn to make beautiful photographs. By some special dispensation of the good fairy who looks out for the photographically minded, he reads somewhere about PSA, and that great undertaking of the Pictorial Division, the Pictorial Portfolios.

With considerable trepidation he writes to Eldridge R. Christliff, APSA, and enrolls in PSA, the Pictorial Division and a portfolio. With even more hesitancy he makes a print of his favorite picture, fills out the technical data on the cover which he has received for his print, and sends them to Chicago.

After a period of waiting, the length of which depends on how soon his geographical location will permit his inclusion in a circle, he receives the roster card for his portfolio, then a notification card of its impending arrival, and at last—oh happy day!—the portfolio itself.

He opens the case with trembling fingers and a pounding heart, and after reading the cheery letter of greeting from the Chairman, and the directions he is to follow, he proceeds to get acquainted with

* Vice-Chairman, The PSA Pictorial Portfolios.

these fellow travellers through their entries in the notebook. He finds there are several from places not much bigger than his home town, as well as others from big cities; that there are fellows so nearly his own age and temperament they would be as close as Tom Sawyer and Huck Finn had they chanced to be born in the same town.

He fingers through the print folders until he finds the one containing his own print, glances hurriedly at the cover for a refresher course on his data, and then reads the comments avidly. He is number 10 in line and way back there number 3 called him Tom and told him to crop 2 inches off the bottom of his print and 1 inch to the left. He covers these parts with sheets of paper and likes the effect. The next man said he has a swell idea, but that a smaller film stop and longer exposure would give a sharper picture. Here is news indeed. The mail order catalog didn't mention that anywhere, just emphasized the speeds of various films; so he had taken it for granted that the faster you could take a picture the better.

Then he enters upon his new role as a critic, not at all sure of himself but determined to do his best. He writes his comments diffidently on the first print and then reads those of his fellow members. His confidence grows as he finds that in many cases his ideas coincide with theirs and he settles down to hours of sheer enjoyment. He cannot get all the comments written that first evening, so the next day at work he thinks over the comments he has read so far and plans new things he will add to his own. Then there is that autobiography to knock into shape, and ideas of what to include keep running through his mind.

Of course having a thing like this in one's possession is much too good to keep a secret. The family, the neighbors and friends get called in to look and to marvel, and by the mere inclusion of his picture among the others, even though it may be weak in many ways, he grows in stature in their eyes. His own enthusiasm knows no bounds. He writes his notebook entry, hunts up a picture of himself, and prepares a folder for his new print which may or may not be what he had originally planned to send.

Finally, just before the five days are up, he ships the case to the next in line who he knows will be another friend by the time the portfolio returns. Possibly he writes a letter to Mr. Christhill telling him how much he has enjoyed the first visit with John, Fred, Ann and the others. In many cases he enrolls in one or more additional portfolios so the thrilling experience may be enjoyed more frequently.

Perhaps you think I have exaggerated both as to the reactions of my imaginary photographer and as to the amazing need for the most elementary help on the part of some portfolio members. I have not done so. A portfolio actually does mean that much to not one but many aspiring members. There are notebook entries ask-



MRS SYLVIA SMINKEY

ing what is meant by spotting and dodging. This may seem unbelievable to you, but remember you yourself were not born with that ability but had to learn it. The portfolios bring this information to people who would not get it otherwise. They get it in small doses as they meet a problem, not as cut and dried explanations in a book, but as individual help from a person they have learned to know and like, and who has problems of his own to solve. This is evidenced by the amazing progress that is shown between the first and second prints of many members. There are many cases, too, where the confidence built up this way has resulted in successful entry into a salon.

A few days ago I came across a copy of the PSA JOURNAL for September, 1945, and leafing through the pages, found an article by Mr. Christhill on the portfolios. At that time there were 134 persons enrolled in portfolios, 2 portfolios en route and several others lacking but a few prints to start their circuits. Perhaps a few quotations from that early article should be reviewed here.

In sponsoring the PSA Photo Portfolios it is the primary aim of the Society to bring to all PSA members living in localities away from sectional Chapter activities, the opportunity of participating in a project that will make PSA mean something more to them than PSA JOURNAL--which to many has been their only contact with PSA activities. The portfolio offers them an opportunity of becoming an active part of PSA, brings them closer to other PSA members and at the same time will materially assist them along the hard road to perfection, both technically and artistically, in pictorial photography.

It shall be the purpose of the portfolios to:

1st Provide a pre-exhibition evaluation of possible salon prints.

2nd Provide criticism, discussion and analysis of possible salon prints.

3rd Provide a final and authoritative estimate of each contributor's print by an outstanding, recognized photographer the Commentator.

4th Provide regular and sustained rotation of such Photo Portfolios and to provide the experience to launch another series of full scale Salon Print Portfolios.

That the underlying plan was sound is evidenced by the fact that portfolios still operate in the same manner they did when they were organized over two years ago.

Any member of PSA and the Pictorial Division is eligible to join a portfolio. Fifteen prints constitute a portfolio because it was felt a larger membership would entail too great a time for each round of the portfolio. The routing and assignment of portfolios had to be carefully worked out in advance to secure as great a coverage as possible for each portfolio without a long jump between stops. Jumps were made as uniform as possible since this expense is paid by the members--the only one other than the small enrollment fee.

There are ways in which YOU, the portfolio members, can help the portfolios to run smoothly and efficiently. In addition to the schedule for the whole circuit which is sent you at the beginning of each circuit, you will receive a card some time before the portfolio is due. If you know you will not be home or that pressing business will not permit you to spend the necessary time, then drop a card to Mr. Christhill and he will arrange to have the prints bypass you and return later. It is not fair to anyone even yourself to hold a portfolio over the five days because you have put off getting your print ready.

The print should be the best you can make from the negative so you will be judged on your best work. Also it will enable your pen pals to give real help since they will judge your photographic skill by your print and give advice accordingly. For instance if a stained print is sent, you will receive lots of comments and help on stains. If that is what you want well and good. If, on the other hand, you know what caused the stains and how to avoid them it would be smarter to send a clean print and receive comment on something else which may have escaped you entirely and would probably go unnoticed by others on a spotted print.

There are now over 1500 people enrolled in portfolios and 57 portfolios in operation. This discrepancy between the number of people enrolled and the number of portfolios in operation is due mainly to one thing--these people have enrolled, their dues are paid, their names are filed under their proper states in the Chicago office, but their initial prints have not been sent. Until that print with accompanying data is in the hands of the Portfolio Chairman, he cannot put a person in a circuit, for a portfolio has to have 15 actual prints to tee off. Good intentions are no more helpful here than in a certain other well known place.

Hence I say if you have joined a portfolio and not yet sent your print, get busy as soon as you finish this article and MAKE THAT PRINT! It will make you feel good to get it out of your system, and when you have experienced the joy of a visit with a portfolio, you will begrudge every minute you have wasted.



BELL TONE GLASS

Sewell Peaslee Wright

PSA Portfolio Medal Award

The announcement made at the convention in Oklahoma City last October of the PSA Portfolio Medal Award is now bearing fruit. It is with a great deal of pleasure that we announce the first Medal Award winner, Sewell Peaslee Wright, of Springfield, Illinois, Associate Editor of *The Folio*. His print "Bell Tone Glass" was accepted and hung at the 7th Chicago International Salon.

Then, in order to prove that it was not just chance, SP sent his print on to the St. Louis International where it was again accepted and hung. A picture of the medal, and the winning print, "Bell Tone Glass" are reproduced in this issue of *The Folio*. "Bell Tone Glass" travelled in PSA Pictorial No. 12, so you members of No. 12 can always say you had first look!

Mr. Wright says that after he conceived the idea of the picture, the photographic problems involved almost caused him to abandon the project—he made over two dozen negatives of the hands before he found what he wanted. The great problem, of course, was to illuminate the hands and arms suitably without, at the same time, creating a varitable hash of highlights in the glass goblet . . . which, by the way, is a piece of very old flint glass from the Wrights' collection.

The print was made from two superimposed negatives: one of the hands, one of the concentric rings which so effectively suggest the sound waves from the flippert glass.

Additional winners will be announced in *The Folio* as they qualify, and pictures of the winner and winning print will be reproduced. To those of you who are eligible to qualify for the PSA Portfolio Medal Award, get busy, for winners are coming in and there are but 100 of the medals to be awarded. Be among the lucky 100 and then your print will go into

competition for the grand award—The Booth Tarkington Gold Medal Award

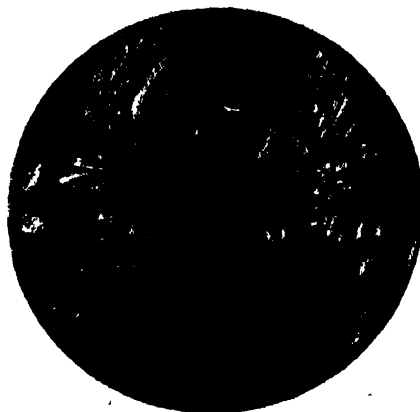
Details concerning the Portfolio Medal Award will be found in PSA JOURNAL for April, 1948.—ELDRIDGE R. CHRISTILF

Spec Speaking . . .

My friends call me "SP"—usually slurring the initials into a sort of hybrid word, "Spec". After all, "Sewell" is rather cumbersome, and my full burden of family names, Sewell Peaslee Wright, is enough to give anyone cold chills.

It seemed to me that somewhere in this section of *The Folio* there might well be a corner in which the Associate Editor could mutter in his beard under a heading which would identify the mutterer, so, now and hereafter, that which you find under "Spec Speaking . . ." you may blame me!

First mutter: All communications should be addressed to me at my home address: 1776 Old Chatham Road, Springfield, Ill. —not to my P.O. Box, as suggested in a previous issue. Right now, my *Folio* correspondence is running a close second to the correspondence from which I make a



PSA PORTFOLIO MEDAL

living, and both are coming to the P.O. Box, which tends to confuse the issue!

A bouquet to Doris Martha Weber for her piece in this section of *The Folio*—"Pen Pals Plus". Sorry we had to prune this just a trifle, Doris; we tried to leave in all those wonderfully good points you made.

We do hope, though, that "Pen Pals Plus" will not give you advanced operators the idea that the Pictorial Portfolios are solely for the lonely and yearning souls in small towns. There aren't too many pictorialists in this country who couldn't learn at least a little something of value from active participation in this activity!

Remember, please, what I suggested a couple of months ago: this section of *The Folio* is not intended to be a one- or a two-man show. It should be a three-ring circus, with all hands pitching in. These pages are at your disposal, for better or for worse. Chip in . . . often!

PSA Pictorial Portfolio No. 47

- 3-29 48 Edgar L. Ohma, AFSA, Dodgeville, Wis.
- 4- 6 48 Dr. W. Warren Roepke, Owatonna, Minn.
- 4 14-48 Paul J. Thompson, North Platte, Nebr.
- 4 22-48 Mrs. Evelyn A. Perrigo, Payette, Idaho
- 4 30 48 Miss Ruth Penberthy, Cupertino, Calif.
- 5- 8 48 Theodore R. Castle, Santa Barbara, Calif.
- 5 17-48 Frank V. Kalich, Albuquerque, N. M.
- 5-25 48 E. G. Hammerschmidt, Fritch, Texas
- 6- 2-48 Jos. E. Kennedy, Tulsa, Okla.
- 6-14 48 Clark A. Gray, Topeka, Kansas
- 6 22 48 Judge Benjamin S. Dehouer, Springfield, Ill.
- 6 30 48 Thomas Cordon, Chicago, Ill.
- 7- 8 48 George Braun, Poughkeepsie, N. Y.
- 7 16 48 Edmond E. Poulin, Nashua, N. H.
- 7-24 48 Anthony Canedo, Bethesda, Maryland

PSA Pictorial Portfolio No. 48

- 3 29-48 Edward A. Marklev, Detroit, Mich.
- 4- 6 48 Robert T. McClelland, Wilmette, Ill.
- 4 14-48 Lyman C. Congor, Kohler, Wis.
- 4 22 48 Dr. John S. Anderson, Grand Island, Nebr.
- 4 30-48 Mark B. Hamm, Colorado Springs, Colo.
- 5- 8-48 Harold M. Proctor, Coos Bay, Ore.
- 5-17-48 Vernon E. Broadbent, San Jose, Calif.
- 5-25 48 Betty Shook, Huntington Park, Calif.
- 6- 2-48 Charles J. Perry, El Paso, Texas
- 6-10-48 Dr. R. W. Whiteside, San Antonio, Tex.
- 6 18-48 G. L. Chadborn, Kansas City, Kansas
- 6-26-48 Evelyn M. Robbins, Springfield, Ill.
- 7- 6 48 Dr. Jean F. Hinchman, Parker, Ind.
- 7 14 48 A. L. Paschall, Troy, Ohio
- 7 22 48 H. L. Lilley, Bristol, Tenn.

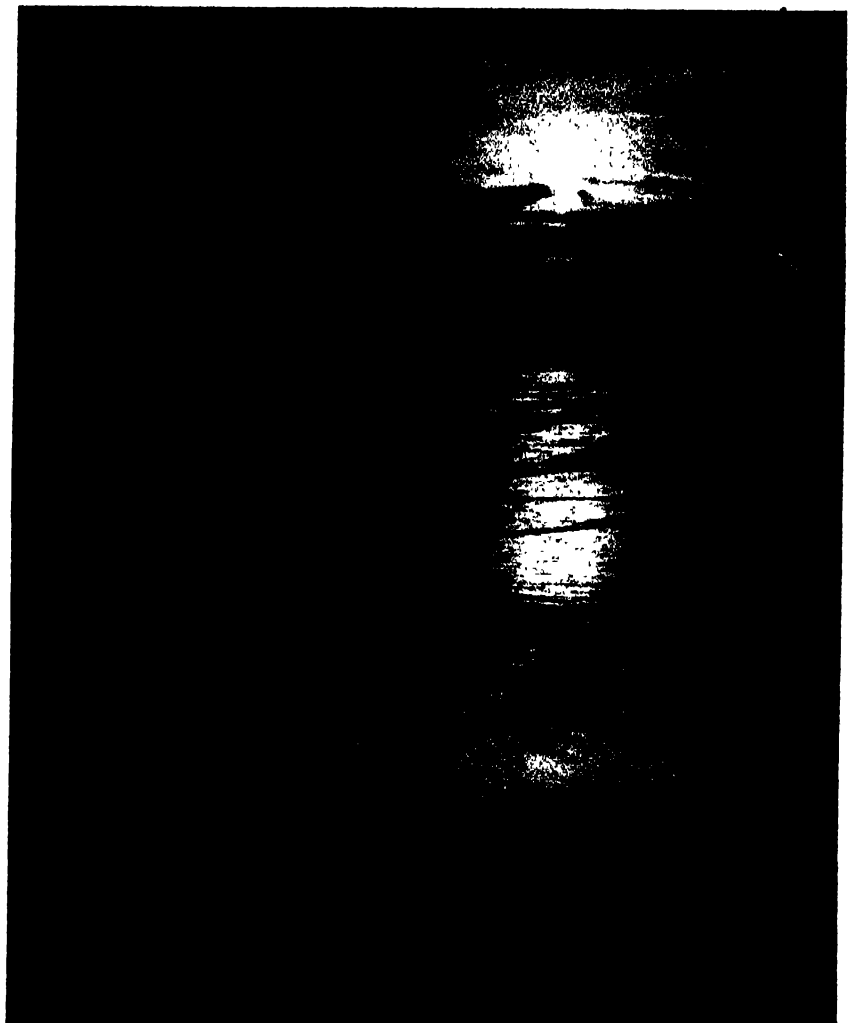
Pictorial Division Go-Getters

A few of the potential Champions have started to pull out ahead of the field, and should be an inspiration to many more who are just about to get started. The campaign lasts until September 30th and you have plenty of time to catch up to the leaders—just one drive in your camera club will do it.

* Remember the rules: a new member for both the PSA and Pictorial Division counts three points; a present member of the PSA who is brought into the Pictorial Division counts one point. Send in your new membership right away and get your name on the list of Pictorial Division *Go-Getters*, where everybody can see you are one of the real workers.

Score to March 31, 1948

State	Go-Getters	Points
Alabama	Watson L. McAlexander	12
California	M. M. Deaderick	6
	Vernon Broadbent	3
	Harry J. Forsythe	3
	Julian E. Hiatt	3
	J. B. Kilpatrick	3
	Roy E. Lindahl	3
	Ruth Penberthy	3
	S. P. Weston	3
Colorado	Earle Cochran	3
Connecticut	John W. Kaufman	30
	L. Edwardson	3
Delaware	George E. Smith	3
Florida	Lewis D. Solomon	3
Illinois	Charlotte L. Fredrick	18
	Edward H. Lehman	9
	Lewis T. Reed	9
	Merlin C. Harman	6
	H. J. Johnson	6
	J. Philip Wahlman	6
	George W. Blaha	3
	Dwight M. Chambers	3
	H. J. Ensenberger	3
	Theodore R. Ingram	3
	Blanche Kolarik	3
	Mr. Schlanger	3
Indiana	Don Loving	6
	F. G. Gardiner	3
Kansas	W. D. Morning	3
Kentucky	Dr. W. Brooks Hamilton	3
	Frank H. Richterkessing	3
	L. H. Schuhmann	3
Maine	N. L. Saltzman	3
Maryland	John R. King	3
	Tilghman McCabe	3
	M. Leonard Oppenheimer	3
Massachusetts	Kenneth J. Conant, Jr.	3
	Benjamin H. Hunt	3
	Milton Rusher	3
Michigan	Robert W. Cahill	3
Minnesota	Dr. H. B. Adsit	3
	Harold Fay	3
Mississippi	J. M. Endres	3
Missouri	Mrs. T. O. Seiberling	6
	Frank Meister	3
Nebraska	Dr. John Anderson	3
New Jersey	Fred Quellmaltz, Jr.	24
	E. K. Kaprielian	3
	Thomas Zito	3
New Mexico	Harry Hall	3
New York	Edna V. Tucker	18
	Chester W. Wheeler	15
	Adolph Fassbender	12
	Hernan de Wetter	9
	Harold A. Baker, Jr.	3
	Tom Burton	3
	Mrs. Clara Cohen	3
	B. Johnson	3
	F. B. Kelley, Jr.	3
	J. W. McMaster	3
	Clifford O'Brien	3
	Helene Sanders	3
	Earl A. Spear	3
	Arthur M. Underwood	3
North Dakota	R. J. Blesner	3
	Henry Bogenreif	3
Ohio	Wallace J. Stevens	11
	George R. Hoxie	3
	Dr. F. H. Jacobs	3
	F. Eliot Westlake	3
Oklahoma	James W. Davis	3
	William F. Shepard	3
Pennsylvania	Wilson R. Browne	3
	Oliver Grosz	3
	George Repa	3
Tennessee	Herbert Jackson	3
Texas	Charles E. Wendt	9
	U. Stephen Johnson	9
	David F. Gray	3
	Donald J. Hagen	3
	Dr. L. L. Handly	3
Vermont	John W. Doscher	6
Washington	George L. Kinkade	3
West Virginia	J. J. Hamrick, Jr.	9
Wisconsin	James P. Scott, Jr.	12
	Harold C. Berkholtz	9
	E. A. Byrdsorfer	3
	E. F. Dabry	3
	Alan J. Dale	3
	Ray C. Fahrenberg	3
	Gerhard Willecke	3
Canada	Blossom Caron	9
	F. H. Hopkins, Jr.	3



FATHER, SON AND SUN

R. R. LaPelle •

From The Twelfth Rochester International Salon

Not Eligible for the Bronze Medals

General Publicity	346
Gordon C. Abbott	3
Sten Anderson	6
J. Elwood Armstrong	24
Cecil B. Atwater	3
J. S. Bradford	4
Raymond Caron	3
Philip Cass	6
W. E. Chase	3
E. R. Christliff	20
Anne P. Dewey	3
Tom Firth	3
W. Howard Fredrick	3
Don L. Haasch	3
Ragnar Hedenvall	3
Burton D. Holley	9
Edward T. Howell	6
Donald Jameson	3
Charlotte Kessler	3
R. R. Koch	3
Harry A. Langer	9
W. Dovel LeSage	3
Ray Miess	24
P. H. Orman	15
Kenneth R. Phinney	3
Andree Robinson	6
Frances S. Robson	3
Dr. W. W. Roepke	3
William V. Sminkey	6
H. W. Wagner	3
Edward C. Walsh	3
Doris M. Weber	6
S. P. Wright	3
Yehudi	96

PSA Star Exhibitors

New Star Exhibitors	
Dr. Glenn Adams	William R. Hutchinson
Gilbert H. Corlett	Theodore S. Lukin
Robert K. Graul	Paul B. Miller

Promoted from One-Star to Two-Star

Harold Elliott	Wallace J. Stevens
Dr. Raymond R. LaPelle	F. Eliot Westlake
John G. Mulder	Edwin B. Whitcomb
Louis J. Parker	

Promoted from Two-Star to Three-Star

Dr. John P. Benus	Alfred H. Hynan
Leon Craig Forgie	

Salon Listing

By FRANK R. FRAPPIE, HON. FPSA

The following exhibitors, who are members of the Photographic Society of America, had 40 prints or more accepted in 66 salons already listed, which are: Baltimore, Memphis, Falmouth, Barcelona, Combined Societies, Edmonton, Muncie, Midland, Burlington, Sacramento, Uruguay, Puyallup, Amsterdam, Sopron, Columbus, Louisville, Birkenhead, Antwerp, Victor'a, Hous-

Nominating and Elections Committee

A Nominating and Elections Committee, consisting of J. S. Bradford, Chairman, Philadelphia, Pa.; Sten Anderson, Lincoln, Neb., and Mrs. F. T. Robson, Vina, Cal., has been appointed to select a slate of Pictorial Division officers for election this year. Suggestions are invited from any member of the Pictorial Division.



MARYGOLD SPRAYS

Dom Chiesa

From The Twelfth Rochester International Salon



HUMMINGBIRD

Harold E. Edgerton, FPSA

ton, Omaha, Royal, Windlesham, Toronto, Evansville, Ghent, St. Louis M. V., Photographic Society of America, Western Ontario, Chicago Camera Club, Atlanta, Argentina, Vancouver, Trail, Zaragoza, Southampton, Lincoln, Milwaukee, Budapest, Minneapolis, Hong Kong, Springfield, Des Moines, Detroit, Sao Paulo, Adelaide, Winnipeg, Wilmington, Chile, Cuba, Wollongong, Charleston, Whittier, Edinburgh, Great Falls, Philadelphia, Cripplegate, Charleroi, Chicago International, Port Colborne, Boston, Norton-on-Tees, Buenos Aires, St. Louis International, Pittsburgh and Runcorn.

Salon Prints

Jean Elwell	55	174
Frank R. Fraprie	62	171
Alfred Watson	55	128
Carl Mansfield	47	127
Axel Bahusen	39	122
Jack Wright	45	112
Irma G. Hazelwood	47	112
Alver J. Olson	45	110
Dr. Harold L. Thompson	47	110
R. Winquist	36	102
Jon D. Dodds	34	98
Wood Whitesell	33	90
Carroll C. Turner	32	87
Francis Wu	28	85
Thomas J. Newett	32	85
Eldridge G. Newhall, Jr.	30	83
David J. Stanley	29	81
Dr. William F. Small	40	79
H. Webb Hyde	38	78
Allan L. Horvath	33	77
K. A. Patel	38	77
Dr. J. O. Fitzgerald, Jr.	39	75
H. R. Thornton	30	72
Betty Parker Henderson	33	72
Grace M. Ballentine	33	71
Vernon G. Leach	31	70
Shirley M. Hall	19	64
David E. Kirkpatrick	29	64
Jose Oiticica Filho	32	64
Doris Martha Weber	34	64
Bernard G. Silberstein	21	62
Helen G. Manzer	28	62
Dr. Max Thorek	34	62
A. Paul King	18	61
P. H. Oelman	18	61
Earle W. Brown	28	61
A. Aubrey Bodine	17	60
Alfred Blyth	28	60
Frank E. Fuller	25	59
O. E. Romig	27	59
K. V. Arntzen	17	57
John G. Mulder	22	57
Charles W. Manzer	27	55
Chester W. Wheeler	26	53
Edward C. Crossett	27	53
Rudolph Jarai	21	52
Lewis T. Reed	24	52
E. W. Blew	26	52
Leon Craig Forgie	24	51
Merrill S. Tilden	32	51
John R. Hogan	15	50
Elmore C. Adams	17	48
G. L. Weissenburger	20	48
Mildred Hatry	16	47
Maurice Van de Weyer	21	47
Dorothy Pratte	16	46
Sam K. Chow	17	46
C. J. J. Schaepmann	20	46
W. Arthur Young	21	46
D. Ward Pease	23	46
Paul K. Pratte	16	45
Jon W. Rasmussen	21	44
Dr. C. J. Marinus	19	43
F. Eliot Westlake	23	43
George Repa	16	42
John Springthorpe	17	42
T. De Csorgeo	18	42
Theodore S. Lukin	21	42
Dom Chiesa	14	41
Elwood J. Armstrong	14	40
H. J. Emsenberger	15	40
Blossom Caron	17	40

PSA Nature Division

BY LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE FIRST Nature Division slide competition received favorable support from Division members as well as other photographers. These were the winners:

Medal Awards

- Horned Grebe," Lawrence D. Hiett, Toledo, Ohio.
- Indian Pipes," William D. Fuguet, New York, N. Y.
- Female Cardinal," W. H. Savary, N. Plainfield, N. J.

Honorable Mentions

- Pepper," Paul J. Wolf, New York, N. Y.
- Robin and Young," Ralph E. Lawrence, Washington, D. C.
- Campamocha," Elton W. Krueger, APSA, Monterey, Mexico.
- Cecropia Moth," Edwin J. Howard, Oxford, Ohio.
- Log and Mushrooms," Mrs. Chas. R. Walgreen, Chicago, Ill.
- Rhododendron Detail," George F. Johnson, State College, Pa.
- Fungi at Work," L. F. Urbain, Chicago, Ill.
- Cloudy Sunset," Therese Whiteside, Big Sur, Calif.

The judges were Ben Hallberg, Blanche Kolarik, APSA, and Edward Kress.

The slides covered a variety of nature subjects but birds, landscapes, flowers, and insects were predominate. Some of the unusual ones were ice edging a puddle of water, a cross section of a pepper pod, and moss.

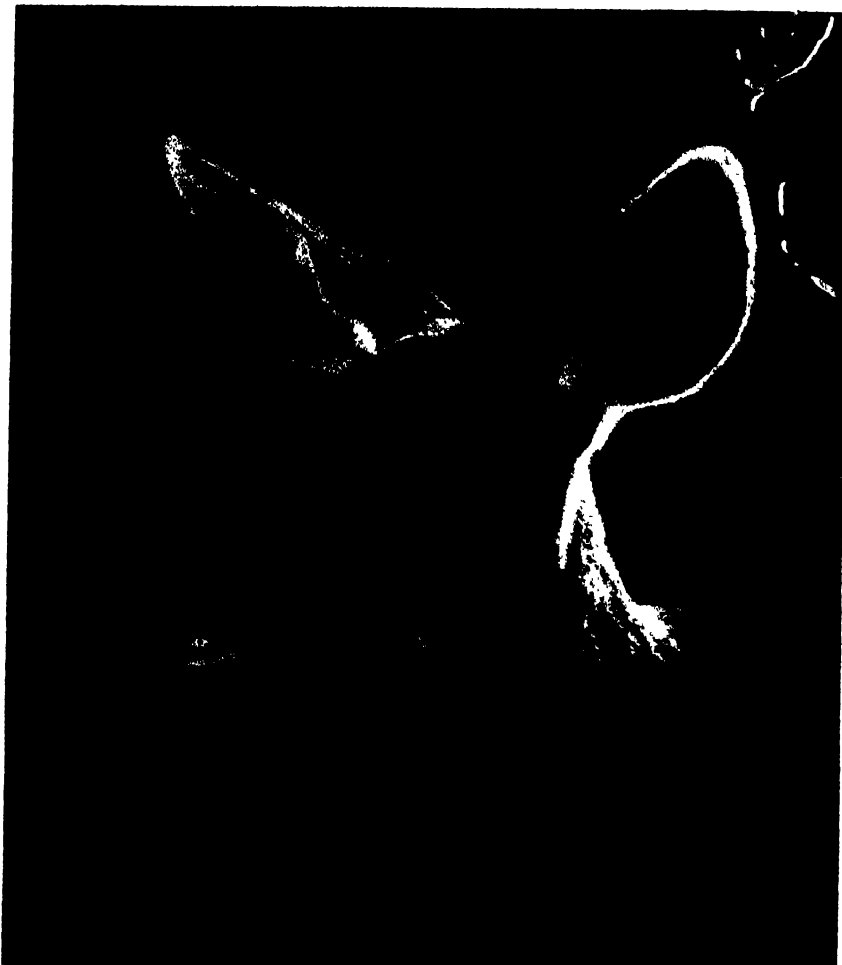
The next slide competition closes on September 15, 1948. Entry forms are available from the contest chairman, William C. Janson, 6252 S. Kedzie Ave., Chicago 29, Ill.

Cincinnati Beckons

What is it that brings the judges forward in their seats and makes them look a little closer? Is it a picture of something seldom seen? We, here in Cincinnati, believe we have something to offer those attending the PSA Convention provided they are willing to do a little hunting.

Nature photographers have always seemingly concerned themselves with living flora and fauna. They have ignored the interesting study and picture possibilities of fossils. Perhaps this is due to the fact that most of them live in areas devoid of formations. Cincinnati is famous the world over for the profusion and perfection of its fossil remains. The "Queen City of the Ohio" is commonly spoken of as the "Mother City" of geologists.

From the Ohio River level to the tops of Mt. Adams, Mt. Auburn, and Mt. Washington, protrude several hundred feet of layered rocks, both mud stone and limestone. Like the pages of a great book they wait to be thumbed by tap hammers or the heat of summer and the cold of winter to reveal the wonder of the past. Upon them is written a tale of the earliest days in Cincinnati, recorded over a period of a few hundred million years. The pages were mud and ooze and sand on the floor



INNOCENCE ABROAD

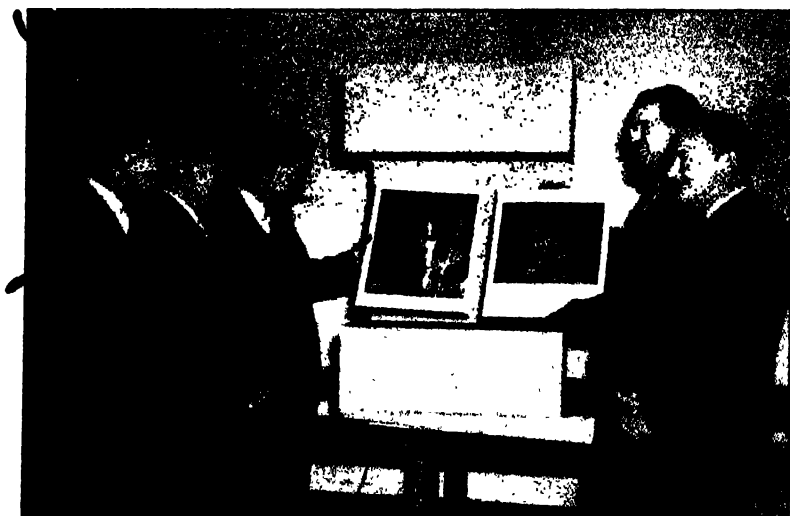
Dr. Carrol C. Turner, APSA

From The Twelfth Rochester International Salon



FONDLING

H. J. Ensenberger



Do judges of nature photography exhibitions look any different from judges of the familiar "salons"? Decide for yourself. Here are the judges of the Chicago Nature Photography Exhibition, snapped by F. W. Bazzoni. From left to right: Dr. Theodor Just, Chief Curator of Botany at the Chicago Natural History Museum; L. H. Longwell, APSA; John Millar, Deputy Director of the Museum; Lee Smiley; and Karl Plath, Curator of Birds at the Brookfield Zoo.

of a great inland sea which spread over most of interior America. The writing was in the lifeblood of the creatures that lived on the old sea floor or swam or drifted in its waters. Their tracks, trails, burrows, and impressions tell us how and where they lived. Their carcasses, their shells, and any preservable parts tell us how they looked and show how little and how much the living world has changed.

Dry-dredging the Cincinnati sea floor of four hundred million years ago is the special privilege of all of us. Probably no place else on earth begins to compare with the rare perfection of our record of this chapter of earth-history. Small wonder that this treasure-trove of our hills has been carried to all corners of the earth to become guarded exhibits in natural history museums. Literally millions of fossils strew the slopes, waiting for fossil hunters and photographers and in every rock is locked a secret no man before has seen.

Hundreds of kinds of fossils are commonplace here but just enough are rare as gems. These add zest to the search which has occupied untold hundreds of local residents for a lifetime, as well as many who vacation here for that purpose. This year the bonanza may be a rare sea-lily, or a new sea star or a cornucopia jelly-fish; next year perhaps it will be a new trilobites to add to an already long roll of ancient scavengers of the deep. To the many kinds of lamp shells already known, new kinds are always being added by zealous search. So, too, grows the roll of snails and clams, especially the exquisite corallines that bedecked the old sea bottom. Most of these are found by the layman who roams the hills reading the story of the past.

What else for the nature photographer? The Irwin M. Krohn Conservatory in Eden Park boasts a large collection of tropical plants. It is located ten minutes

by taxi from your hotel. Mt. Airy Forest is on the northern edge of the city. It includes more than a thousand acres of wooded land through which wind miles of trails for nature lovers and horsemen. It is kept in as nearly a natural state as possible and public transportation is available—F. ELIOT WESTLAKE.

Trials of the Nature Photographer

There are a lot of heart breaking moments associated with nature photography. I have spent as long as six hours without securing even one exposure. Other times, when it appeared that a perfect picture was to be had, the shutter failed to click when the button was pressed, indicating that I had failed to cock it after the last exposure.

The latter happened to me one time when I had rigged up the camera on the end of a 15-foot pole to get a picture of a robin on its nest. I had set up the camera to frame the nest and wait for the bird's return. When it alighted I operated the control but did not hear the click. I assumed that I had failed to set the shutter. In order to prevent a wasted shot I reset the camera and waited. Apparently the bird was scared too much to return soon, and, as the light was starting to fail, I snapped it without the bird. This was a great mistake because I found, on receiving the slides, that the exposure had been made both times.

At one time I had been set up for about two hours waiting for a hummingbird to get in position for a picture. The bird mistook the remote control cord for a twig and perched on it. Of course, the bird was in back of the camera so I could do nothing but wait for it to get off and make its half-hour cycle of the numerous clusters of trumpet blossoms, one of which I was focussed on.

At another time, I had the camera set

up at the edge of a bridle path, with the cord running parallel to it. It was just at a turn of the path where it was impossible for me or the rider to see each other until the horse was very close. I did not expect too much activity from the equestrians that afternoon, but, as always, a rider came along and when the horse saw me so suddenly, it bolted, and of course, got the cord tangled in its legs, thereby setting off the shutter, knocking the camera over, and upsetting my dignity. I was fortunate in not having had the camera trampled on.—E. H. DIESING.

psa

BY GEORGE W. BLAHA
6240 S. Artesian, Chicago 29, Ill.

COLOR PRINT makers will be interested in learning about the Maxwell Trophy which is awarded to the best color print submitted to the Annual PSA Color Exhibit. The trophy, a blue ceramic plaque, was first awarded in 1945. Each year, the current winning print and previous winners are exhibited side by side at the Annual Exhibit to demonstrate the progress made in color print techniques. The winning print becomes PSA property.


The name of the trophy honors James Clerk Maxwell, a 19th Century Scot, who distinguished himself in the field of physics and set forth much of the basic theoretical and factual information that is the foundation for present day concepts of colors and their perception by the human eye.

The 1945 winner was "Girl in Blue" by Alexander Clair of Rochester, New York; 1946 and 1947 winner was Louis M. Conda, also of Rochester with "Musical Pattern" and "Autumn" respectively.

Those interested in competing for this year's trophy, which will be awarded in connection with the PSA Convention to be held in Cincinnati November 3, 4, 5, and 6, should start work on their entries. All forms of technique involving photographic methods will be eligible so long as the work is that of the contributor, except that the original transparency may have been processed by the manufacturer. Manufacturers' prints, hand-colored prints and multiple-toned prints are not eligible for this particular trophy. The mounts must not exceed 16 x 20 inches.

Exchange Set in Holland

One of the Color Division's foreign exchange sets is now circulating in Holland under sponsorship of the League of Netherlands Amateur Photography Societies. The League is composed of 37 affiliated clubs or societies, with about 1600 individual members, and was organized in 1922. Circulation of the exchange set is directed by the League's foreign secretary, PSAer J. Akkerman, who is assembling an equivalent set to be circulated to American clubs.



You can tell
at a glance
they're

Kodachrome Prints

THERE'S something about a Kodachrome Print . . . a crispness, a sunny brilliance, a technical excellence . . . that stems naturally from Kodak's years of work with color. As you know, Kodak introduced color into popular photography with Kodachrome Film and, subsequently, Kodachrome Prints. It would be strange if Kodachrome Prints weren't pretty wonderful, wouldn't it? Kodak research men have lived with color so long; Kodak technicians have made so many color prints.

The bigger the Kodachrome Print, the more beautiful, of course. Treat yourself to some of the "3X" size—3 x 4 $\frac{3}{8}$ inches—illustrated here. Price, only 85 cents each—six or more from the same original, 75 cents each. Kodachrome Prints, you know, can be made from either 35mm. or Bantam original color transparencies. Four standard sizes, at 60 cents to \$5.75 each (minimum charge per order, \$1).

It's Kodak for Color

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

FLASH, 1948

TWO big trends characterize postwar amateur photography. One, the greatly expanded and still expanding use of color. The other, a startling increase in flash photography, out of doors as well as indoors.

Amateur flash, before the war, had already achieved a brisk jog trot. Since the war, the trot has turned into a sprint. New Kodak cameras with built-in flash synchronizing mechanism—quantity production of handy flash devices, such as the Kodak Photo Flasher... increasing supplies of high-speed midjet photoflash lamps—these, and many other factors, have contributed.

Probably the greatest impetus to amateur enthusiasm has been the steady improvement in flash technique, spearheaded by professional and press photographers. Superb published work, both color and black-and-white—produced by means of extension flash, multiple flash, and flash lamps used as supplementary sources to balance daylight outdoors—has pointed the way, outlining new fields of pictorial opportunity that are open only to users of this "portable sunshine."

Why Midget Lamps?

Emphasis today is on midget lamps because they are the lamps for amateur flash photography. Entirely aside from their convenience and economy, the small lamps offer technical advantages. Because they provide a compact, concentrated source of light, they permit reflector designs of great efficiency.

Consider, for example, the reflector used on the Kodak Flashholders and the Kodak Photo Flasher. Deep, compact, and conven-

ient, this reflector is optically designed to utilize all the light of the small lamp to best advantage—concentrating it within the picture area instead of spilling it all over the landscape. A No. 5 lamp, in this reflector, yields full exposure of subjects *thirty feet away*, on Kodak Verichrome or Kodak Plus-X Film, at $f/4.5$ and $1/100$. While the larger No. 11 lamp puts out twice as many lumens as the No. 5, it requires the same lens and shutter settings when used in such a compact reflector. So, the user of the larger lamp either must carry a more bulky and less convenient reflector—or must waste all the extra light and the extra cost.

New Flashholder Aids

Two new accessories have recently become available to Flashholder users. One is of interest to owners of Flash Kodak cameras—such as the newer Kodak Monitor and Vigilant Cameras, the newer Kodak 35 Cameras, the Kodak Reflex and Medalist II Cameras, and the Kodak Flash Bantam Camera, $f/4.5$. This is a 3-foot extension, which permits the photographer to hold the Flashholder at a distance from the camera, below, above,

Enlarger Checkup—In summer, when you use your enlarger at irregular intervals, a quick checkup is desirable before each use.

For example, a smudged or dirty lens is just an invitation for dull, muddy prints. Keep a bottle of Kodak Lens Cleaner handy, and use it at the start of each session.

f/1.4

THE first Kodak lens to bear the name "Kodak Cine Ektar"—a 25mm. lens with the enormous relative aperture of $f/1.4$ —is now in production.

This superb new lens is for 16mm. motion picture cameras. Here are some of its features:

Seven glass elements, combined into four components; all glass-air surfaces Lumenized; aperture range from $f/22$ to $f/1.4$ (twice as fast as an $f/2$ lens), unusually flat field; minimum distortion, excellent color correction; no appreciable shift in focus when stopped down to minimum aperture. Focusing range from infinity down to 12 inches from the film plane. Widely spaced focusing scale marks and depth-of-field scale marks, with more markings than are normally provided. Lens stop markings *uniformly spaced* (no crowding in the small aperture scale). The front element of the lens is positioned deeply, so that

or to the side, for better subject modeling in close-range shots.

The other, called the Kodak Flashholder Adapter, is designed to adapt the Kodak Flashholder for use with flash shutters which have two-prong flash holder connectors. Many press-type cameras are equipped with flash shutters of this type.

For those who wish to use flash, but can employ neither a synchronizer nor a Kodak Flashholder, the inexpensive Kodak Photo Flasher provides a handy solution. This compact reflector unit accepts No. 5 and SM lamps, and extends the advantages of flash photography to any camera that can be set for "time" or "bulb."

* Even Inexpensive Cameras

Built-in flash synchronization is by no means confined to the more expensive cameras. Several inexpensive Kodak and Brownie cameras have offered this feature for quite a while. Latest of the group is the smartly designed, reflex-type Kodak Duaflex Camera, which has already proved to be an ideal camera for starting a younger member of the family on both flash and non-flash photography. Add a Kodak Flashholder to the Duaflex—there's one especially designed for it—and it's equipped for both night and day.

All in all, as mid-'48 nears, the flash enthusiast tends to find himself well equipped, reasonably well supplied, and part of a group that's growing as swiftly as any other group in photography. For flash, 1948 will be the biggest year thus far.

Are you careful about dust? If you are, you'll save a lot of print spotting later. Get a regular dust cover, and keep it in place between times Kodak makes an excellent cover for the Kodak Precision Enlarger; this same cover has been successfully used with other enlargers, too.

And, incidentally, have you ever had your line voltage checked at the enlarger head? If it's too low for your lamp, you're wasting time on every exposure.

the barrel itself serves as a lens hood. Barrel construction of duralumin (total weight of the lens is about half that of the 25mm. Cine-Kodak $f/1.9$ Lens).

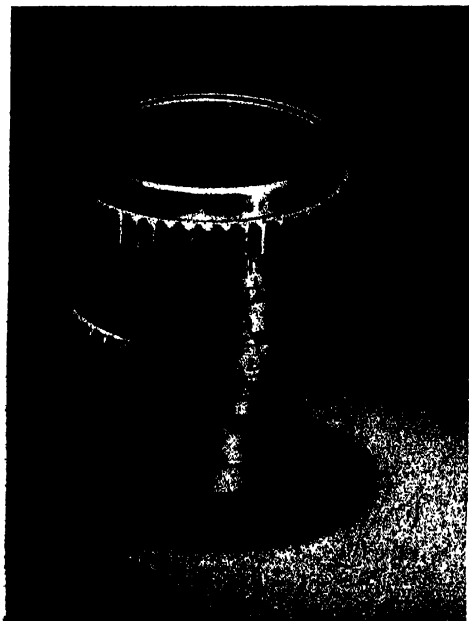
Every dyed-in-the-wool 16mm. enthusiast will want an early look at this lens. For color, and for difficult light conditions, it is *the* lens.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

"Kodak" is a trade-mark



JUST ENOUGH—ALWAYS FRESH

Kodak Tri-Chem Pack Gives You Developer, Short Stop, and Fixer in One Small, Inexpensive Package

FOUR airtight, heat-sealed metal-foil packets—full of factory-fresh, ready-measured chemicals to make developer solution, stop bath, and fixing bath—just enough for two average-size rolls of film or several dozen album-size prints—to be mixed in a jiffy, used, and then discarded.

That's the new Kodak Tri-Chem Pack—a 20-cent handful of helpfulness for those who seek the utmost simplicity and convenience in photographic processing, either at home or on the road.

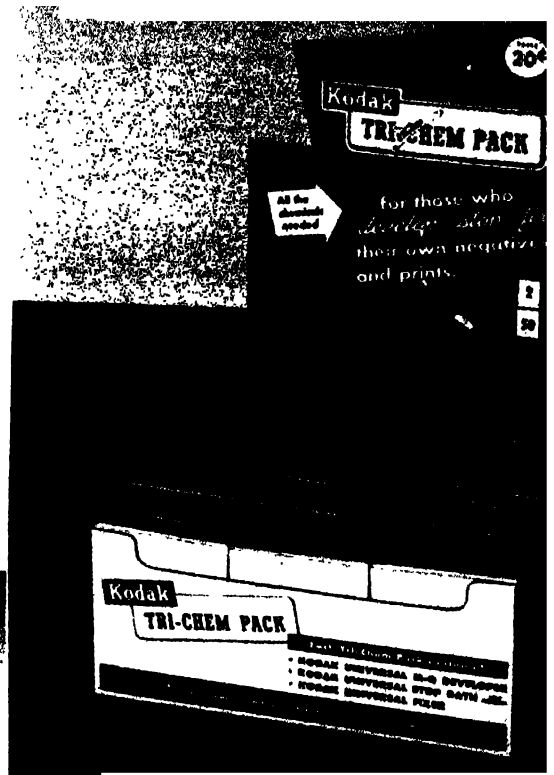
If your darkroom activities do not justify the maintenance of fresh stock solutions in gallon or half-gallon quantities, the Kodak Tri-Chem Pack is the easy, economical answer to your problem. Your Tri-Chem Pack solutions are mixed when you need them—are used at once, fresh and full-strength—and when your film or your last print goes into the wash water, all the used solutions go down the drain.



Above, the Kodak Tri-Chem Pack and its four packets: at left, the two components of Kodak Universal M-Q Developer; next, the Kodak Uni-

versal Stop Bath with Indicator; and at right, the Kodak Universal Fixer. Each is sealed in metal foil, and each is labeled in a different color.

TEAR IT OPEN—MIX IT FRESH—USE IT FRESH—DISCARD IT



Watch for this Kodak Tri-Chem Pack display at your Kodak dealer's.

FIVE GREAT VIRTUES

CONVENIENCE, simplicity, economy, freedom from risk, and certainty of fresh solutions—these are the five great virtues of the Kodak Tri-Chem Pack.

Simplicity is absolute. The A and B packets of reliable Kodak Universal M-Q Developer yield eight ounces of working solution. The packet of Kodak Stop Bath with Indicator makes eight ounces, so does the packet of Kodak Universal Fixer. An ordinary eight-ounce water tumbler can be used for mixing, you don't even need a measuring graduate!

Economy is noteworthy. The whole pack—just right for an evening of contact printing, or a couple of rolls of film that you want to see right after the day's snapshotting—costs only about as much as a pack of cigarettes. And there's no leftover solution to be held over, to be discarded later because you're not quite sure of its strength.

Convenience is great, especially when you're in a hurry. All three working solutions can be made quickly and neatly. And when the job is done, dump the Tri-Chem Pack solutions into the sink; and you're all through!

Stack a half dozen Kodak Tri-Chem Packs on the shelf alongside your processing trays. They won't go stale; the little metal-foil packets are airtight and secure. They'll be fresh and ready whenever you reach for them—and after you've used a few Tri-Chem Packs, you'll be reaching for them more and more.

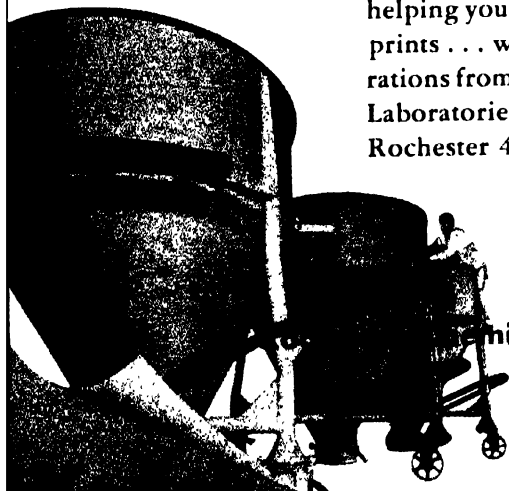
Kodak



He's looking for trouble...

... as the lab men would say, "making an analysis to determine the deterioration rates of the various components of a new formula."

To put it more simply—he's uncovering clues that lead to improved developers . . . more efficient fixers . . . and those handy darkroom trouble shooters that supply the answers to special processing problems. He's helping you get better negatives, better prints . . . with better-than-ever preparations from Kodak's famous Research Laboratories . . . Eastman Kodak Co., Rochester 4, N. Y.



Chemicals

Mobile batch bins facilitate testing and packaging of Kodak

At your Kodak dealer's:

Kodak Anti-Fog No. 1 . . . Add to developer when films or papers tend to show fog from age or unfavorable storage . . . or have been stored between exposure and processing.

Kodak Hi-Temp Hardener . . . Use before developing for maximum protection of films when necessary to process at higher than normal temperatures.

Kodak Anti-Calcium . . . Prevents or minimizes formation of hard-water precipitates in all developers except caustic type . . . keeps solutions clear . . . helps prevent scum on negatives, scale on darkroom equipment.

Kodak Photo-Flo . . . A wetting agent that reduces surface tension of water and permits it to run evenly off film and paper surfaces . . . prevents water marks or streaks during drying.

Kodak Anti-Foam . . . Counteracts tendency of photographic chemicals to foam and froth when agitated . . . minimizes air bells...prevents spots and stains on emulsions of film or paper.



VOGAN



PROCTOR

Sam Vogan has been the Canadian member of our national committee for some time. His chief duties are handling our exhibit sets and slide circuits in Canada to avoid the red tape of border crossing and re-crossing. He comes across the border himself frequently to judge a show or take more garden pictures, in which he specializes. In addition to photography, he is equally interested in the preservation of native landscapes and at present is president of the "Men of the Trees," a Canadian organization for promoting forestry conservation.

Frank Proctor has handled the routing of the color print sets since these were organized. His own color interest is in transparencies, particularly flowers. These used to be cinerarias, now they are Arizona cacti; when he makes a desert trek, it is for cactus, not gold. He is Phoenix Camera Club vice president in charge of color. The picture herewith appeared in the Phoenix newspaper recently when he was judge at the annual Arizona Cactus show.

Individual Slide Competitions

A total of 287 slides were entered in the March International Color Slide Competition for individuals, which was judged in Rochester, New York. The competition was truly international with Hawaii, China, Canada and Mexico being among the countries represented.

Major winners were H. O. Young (Canada), "Awaiting Orders", Therese Whiteside (Calif.), "Lone Oarsman", E. W. Hutchinson (Conn.), "Snow-Capped". Honorable mention ribbons were awarded to 19 additional slides.

Judges were Arthur M. Underwood, FPSA, John G. Mulder, APSA, and Charles A. Kinsley.

In Appreciation

From time to time the Color Division asks permission of exhibitors to duplicate successful slides for inclusion in its Exhibition Sets which are circulated to clubs and individuals. The viewing club or individual, in turn, recommends specific slides which they would like to see retained in the Division's permanent sets.

Recently, the Owego Camera Club (New York) awarded their own club ribbons to outstanding slides in one of these sets—as an expression of appreciation to the slide maker for allowing his slide to be duplicated thereby making the set possible.

Thought you might like to know about one club's reaction to the Color Division's Exhibition Sets.

Coming Color Exhibitions

3rd Oklahoma, June 25. Deadline, June 7. Four slides, \$1. Forms: Bob Diggs Brown, Box 335, Duncan, Okla.

4th Salt Lake, at State Capitol, July 16-24. Deadline July 3. Four slides, \$1. Forms: Dr. C. E. Barrett, Box 246, Salt Lake City, Utah.

3rd Columbus, Columbus Gallery of Fine Arts, Sept. 15-21. Deadline Sept. 8. Four slides, \$1. Forms: F. H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

5th Chicago, at Chicago Historical Society Museum, Oct. 12-15. Deadline Sept. 25. Four slides, \$1. Forms: P. R. Kephart, 328 Franklin Ave., River Forest, Ill.

6th PSA, Cincinnati, Nov. 3-24. Deadline October 6. Four slides, \$1. Forms: P. H. Oelmann, 411 Main St., Cincinnati, Ohio.

4th Mississippi Valley, at St. Louis Art Museum, Nov. 6-21. Deadline Oct. 20. Four slides, \$1. Forms: Larry Gray, 4207 Newsho St., St. Louis 16, Mo.

NEW HEADQUARTERS FUND

In addition to those donors previously listed in *PSA JOURNAL*, the following have contributed to the *New Headquarters Fund*:

Anderson, George C.
Baumont, A. B.
Beese, Robert S.
Brooke, S. Sgt. Mac Rae B.
Broome, Ross R.
Brownell, D. C.
Calvert, Frederic
Carson, J. S.
Cleveland Graphite Bronze Co., Co.
Cohen, Sol.
Cole, Howard F.
Deaderick, M. M.
Decatur Camera Club
Dombroff, J.
Dougherty, Walter F.
Driver, Kenneth A.
Earle, Francis, Jr.
Euguet, W. D.
Gadd, Harry L.
Hayes, James B.
Hewett, Leland N.
Hogan, John R., FPSA
Johnson, Oscar
Johnston, Kenneth
Keen, E. R.
Landi, Victor R.
Lee, Thomas K.
Mac Iheath, Katherine G.
Mack, Bertram S.
Manzer, Charles W.
Manzer, Helen C.
Mazzuchi, H. J.
Panse, Walter
Phil Pic Camera Club
Photo Society of Battle Creek
Rohy, Elias H.
Rogers, Walton L.
Ruiz, Joseph J.
Sease, Dr. V. B.
Sevett, Merle E.
Shunkin, I. V.
Silhouette Camera Club
Sminkey, W. V.
Swenson, W. G.
Wasson, William
Wilker, Harry R.
Wilbar, E. S.
Whiteside, Mrs. Theresa
Whitcomb, Edwin B.
Wurth, J. F.

The goal of the fund is \$5,000.00 of which 169 members have contributed \$1050.53 to date.

OFFICIAL NOTICES

The Semi-Annual Meeting of the Board of Directors of the Society was held on March 5th, 6th, and 7th, 1948 in Rochester, New York, in the Rochester Institute of Technology and in the Sheraton Hotel.

Present were Messrs: Carlson, Cass, Heller, Jameson, Kinsley, Magee, Matthews, Meyers, Mulder, Neblette, Phelps, Scales, Tuttle, Varden and Wheeler. In attendance, by invitation, during parts of the meeting were Messrs: Frank R. Fraprie and F. Quellmalz, Jr.

The President was in the chair and Mr. Kinsley acted as Secretary of the Meeting.

A new standing committee of the Society was created, called the Organizational Membership Committee, to solicit memberships in the PSA of clubs and other organized societies, as defined in Article II, Section 8 of the By-Laws, this Committee to report to the Board through the Second Vice President.

In view of the invitation extended by the Toronto Camera Club to President Phelps to attend its 60th Anniversary Banquet on March 16, 1948, the following resolution was passed:

WHEREAS, The Toronto Camera Club is celebrating its Diamond Jubilee this year, and will recognize this event by a 60th Anniversary Banquet at the Royal York Hotel, Toronto, Ontario, on March 16th, 1948, and

WHEREAS, The Toronto Camera Club has long served the interests of photography in Canada and other countries by the maintenance of high standards in exhibitions and by encouraging the advancement of photographic knowledge.

BELT RESOLVED by the Board of Directors of The Photographic Society of America, at its semi-annual meeting in Rochester, New York, on March 5th, 1948, that cordial greetings and hearty congratulations be extended to the directors and members of The Toronto Camera Club, coupled with the wish that they may enjoy many more years of successful activity, and

BELT FURTHER RESOLVED, that its President, as the official representative of The Photographic Society of America, present these greetings in person on the auspicious occasion of the Diamond Jubilee celebration.

In order to have a definite proposal upon which to base the plans for the forthcoming campaign to raise an Endowment and Permanent Home Fund, a special committee was appointed to investigate suitable permanent home sites. The committee members are: Philip Cass, Chairman, and A. V. Stubenrauch, Philadelphia; Victor H. Scales, New York City; Dr. David R. Craig and Ralph French, Washington, D. C.; C. B. Neblette and Water S. Meyers, Rochester; Phil Wahlman and Anne Pilger Dewey, Chicago; Donald Jameson, Indianapolis, ex-officio member. The committee was instructed to report progress to the Board in August or September with full particulars of proposed sites, including photographs, and to make a full report with recommendations before the November Convention.

Mr. W. R. Donachy, of Philadelphia, was appointed to audit the financial accounts of the Society for the fiscal year ending June 30, 1948.

Contributing Memberships

THE BOARD of Directors of the Society, acting under the authority of the By-Laws, has established a new membership classification—Contributing Members, who may pay annual dues of \$10.00 at their own option, and will have the same rights and privileges as Active Members. Their names will be published annually in the Directory issue of the PSA JOURNAL. The list which appeared in the May issue was short, since this new membership classification had just been announced.

All active members who can afford to do so are urged to become Contributing Members. The basic dues of \$5.00 a year for active memberships have not been raised, because the Directors do not wish to place any hardship upon members who cannot pay more. Contributing Memberships will provide needed revenue to meet increased costs of operation, until such time as the total membership dues provide funds for expanding activities.

Will you become a Contributing Member?

PHILIP CASS
*Chairman, Contributing
Membership Committee*

Treasurer Heller presented the proposed PSA budget for the fiscal year, July 1, 1948-June 30, 1949. All items were carefully considered, some minor adjustments were made, and the budget, amounting to \$45,000.00, was adopted. Budgets for the same period, presented by the Divisions, were approved.

The Board ruled on the duties of two of the standing committees. The Industrial Membership Committee shall solicit memberships from: firms, industries, studios, stores, photo finishers, schools and all other groups dealing in the manufacture, sales and distribution of photographic materials. The Contributing Membership Committee shall solicit funds from individuals only.

The following resolution was passed: **RESOLVED**, that the Board of Directors of the Photographic Society of America hereby expresses the grateful appreciation of the Society for the achievement of the Regional Photographic Society of America Meeting at Rochester, New York, March 5-7, 1948. Gratitude is directed especially to the meeting's officers and working committees, the Rochester Institute of Technology, the Rochester Memorial Art Gallery, the Rochester International Salon and the several participating Rochester camera clubs, and to all other contributors and participants.

The rules for the Progress Medal of the PSA were adopted as follows:

The Society may present an annual award known as the Progress Medal of the Photographic Society of America.

The Award shall be made to a person who has

made an outstanding contribution to the progress of photography or an allied subject.

The recipient shall be invited to prepare a "Progress Medal Lecture" for presentation before the Society at an Annual Convention.

The Committee making the award shall be appointed by the President, with the approval of the Board of Directors, at the first meeting of the Board following each annual meeting. It shall consist of a member of the Honors Committee, a member of the Special Awards Committee and three other members of the PSA.

Nominations for the award may be made by any member of the Society and shall be addressed to PSA Headquarters or to the Chairman of the committee.

A committee to select the recipient of the first Progress Medal was appointed consisting of: Joseph M. Bing, E. C. Crossett, Frank R. Fraprie, C. B. Neblette and Fred P. Peel.

The Board requested that the President write to the President of the Oval Table Society, Mr. Joseph M. Bing, expressing its sincere appreciation to the Oval Table Society for its generous action in donating \$100.00 to the Progress Medal Fund.

The Board discussed with Mr. Fraprie a proposed revision of the Recommended Salon Practices and made plans for further study of the subject. The topic of international cooperation was also considered.

A report was read from the Conventions Committee which recommended that the Society continue to hold its annual convention in the fall, rather than at any other time of the year.

Continental Print Contest for February

THE Photographic Guild of Detroit came through with first honors in Class A in the PSA Continental Print Contest for February, with 88 points. Runners-up were the Detroit CC, with 73 points, and Queen City Pictorialists, Cincinnati, 72 points. The contest was judged on February 14 at the Photographic Guild of Detroit, of which Lyall F. Cross is Print Director.

In Class B, the top position was won by Channel City CC, Santa Barbara, Calif., with 78 points, followed by Mission CC, San Francisco, 76 points, and Tulsa CC, Tulsa, Okla., 59 points.

Winning prints in Class A were "R.P.M." by Lavern L. Bovair; "Three Jets" by A. Aubrey Bodine, FPSA; and "Winter" by L. J. Tidridge. The Class B winners were "Crater Lake" by Elbridge Newhall, "Feathers" by Paul Hynes, and "Sand Dune" by John Sipola. Sixty-four prints were exhibited by 16 clubs in Class A, and 149 prints by 35 clubs in Class B.

Three well-known PSAers were the judges: J. Elwood Armstrong, APSA, who is president of the Photographic Salon Society of Detroit; Lev Powers, APSA, chair-

man and director of the Toledo International Photographic Salon for several years, and Michael J. Roll, APSA, past chairman of the Detroit International Salon.

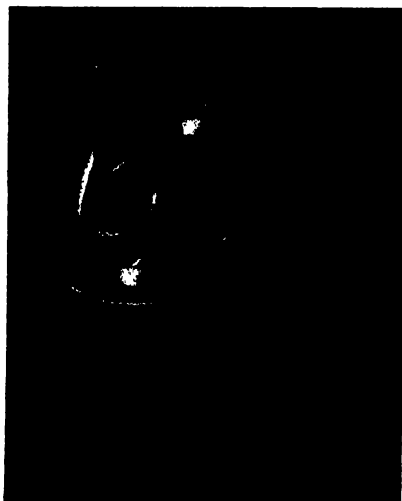
Data on Winning Prints

In reporting on "R.P.M." Mr. Bovair states: "The idea of a top picture is not new, but I feel that the manner in which the subject matter is presented is original. I wanted to get the whirling motion, both in the top and in the background. I made an upright of steel rod about eight inches long, and a hole was drilled in one end and a steel base was welded to the other end. This was fastened to a heavy wooden table. The knob on one end of the top's main shaft was cut off and a small gadget was made, one end solid and the other turned down a little heavier than the shaft, and a hole drilled in it. Then a disc of cardboard was placed on the shaft, and the top was placed inside the small hole. The cardboard was painted grey, and black and white circles were drawn on it with chalk. The top and the cardboard were spun at the same time and photographed."

"A B&J 2 1/4 x 3 1/4 Press camera was used with Zeiss lens; Super-XX film, developed by inspection in Microdol; exposure was 1 sec. at f/22; printed on Defender T-2, developed in Dekdal, blue gold toned in thiocarbamide."

Mr. Bodine's "Three Jets" was taken on a 4 x 5 Speed Graphic, 1/1000 sec. at f/6.3, K.Z. filter, printed on Opal G, blue gold toned.

Mr. Elbridge Newhall sent the following data on his print "Crater Lake": "The exposure was made with a Rolleiflex in early August and the winter snow had not yet melted, offering pleasing contrast with the deep blue of the water. A yellow-green filter darkened the sky and helped the trees, with an exposure of 1/50 second at f/11 on Super-XX film, developed in Microdol. Enlarged in an Omega through an Ektar projection lens on Defender T-2



"R.P.M."

Lavern L. Bovair

paper. A two-minute development was followed by blue gold toning. The glossy print was ferrotyped."

CLUB STANDINGS - GROUP A

	Feb.	Total
Photo Guild of Detroit, Mich.	88	248
Detroit CC, Detroit, Mich.	73	221
Baltimore CC, Baltimore, Md.	57	221
Queen City Pictorialists, Cincinnati. . .	72	217
California CC, San Francisco, Calif. . .	60	215
Photo Society of San Francisco, Calif.	51	202
Germantown Photo Soc., Philadelphia . .	55	199
Fort Dearborn CC, Chicago, Ill.	45	184
Science Museum PC, Buffalo, N. Y. . . .	23	162
Cleveland Photo Soc., Cleveland		145
Grosse Pointe CC, Grosse Pointe, Mich.	21	144
Albany CC, Albany, N. Y.	22	138
Le Photo Club de Quebec, Canada	9	126
St. Louis CC, St. Louis, Mo.	32	108
Scarab CC, Detroit, Mich.	28	97
Bridgeport CC, Stratford, Conn.	10	97
PS of Pittsburgh Ac. Science & Art . . .	38	120

CLUB STANDINGS - GROUP B

	Feb.	Total
Mission CC, San Francisco, Calif.	76	238
CC Prov. Eng. Soc., Providence, R. I.	51	191
South Bend CC, South Bend, Ind.	31	187
CC of Cincinnati, Ohio	42	171
Channel City CC, Santa Barbara, Calif.	78	165
Ohio Valley CC, Cincinnati, Ohio	56	164
Rock Island CC, Davenport, Iowa	36	158
Seven Hills Photographers, Cincinnati	52	155
East Shore CC, Cleveland, Ohio	17	138
Independence CC, Independence, Mo.	38	135
Jackson Photo Society, Jackson, Miss.	18	135
Washington CC, Clayville, Pa.	34	132
Edgewater CC, Edgewater, N. J.	21	132
Photo Society of Quincy, Ill.	15	126
Egyptian CC, Centralia, Ill.	9	124
Gloucester County CC, Woodbury, N. J.	27	118
Tulsa CC, Tulsa, Okla.	50	115
Niagara Falls CC, Niagara Falls, N. Y.	9	112
San Fernando CC, N. Hollywood, Calif.	13	109
Utica CC, Utica, N. Y.	11	107
Dubuque CC, Dubuque, Iowa	8	105
Community CC of Christ Church, Phila.	18	104
Ogden CC, Ogden, Utah	13	97
Silverado CC, Napa, Calif.		96
Photo Print Society, Sandy, Utah	9	95
Vincennes CC, Vincennes, Ind.	8	91
Lebanon Valley CC, Lebanon, Pa.	17	87
Owego CC, Owego, N. Y.	23	86
B-8 Club, Bayside, N. Y.	30	85
Shorewood CC, Milwaukee, Wis.	21	83
Lions Gate CC, Vancouver, Canada . . .	14	78
Duluth CC, Duluth, Minn.	33	73
Perlex CC, Milwaukee, Wis.	29	73
Grand Rapids CC, Grand Rapids, Mich.		56



FEATHERS

Paul Hynes



THREE JETS

A. Aubrey Bodine, FPSA

Danville CC, Danville, Ill.	13	52
Orleans CC, New Orleans, La.		52
Richland Photo Club, Richland, Wash.		46
Portland CC, Portland, Me.		45
Cudell Arts CC, Cleveland, Ohio		35
Taft CC, Taft, Calif.	33	33
Sioux Falls CC, Sioux Falls, S. D. . . .	24	24

NEWS AND NOTES

Nicholas Házy to Address 1948 PSA Convention

ONE of the most interesting talks scheduled for the 1948 PSA Convention in Cincinnati, Ohio, November 3-6, is by Nicholas Házy, FPSA, FRPS, famed color photographer.

Mr. Házy came to this country in 1913, and a few years later was well on his way to renown as a teacher, lecturer and salon judge. A product of 17 European art schools before turning to the lens, his involvement of fundamental rules of composition stand up under the severest criticism. As a teacher Mr. Házy is well known for his ability to give ideas so that students can grasp them, which is no little feat with a subject so complex as composition.

The Nicholas Házy approach to better color picture-making is based on the theory that the human eye adds color to whatever falls on its retina. Thus, the knowledge of what shades of a color to use in a picture is necessary, if that picture is to approach perfection. The talk will demonstrate this, with color projections and paintings, showing clearly in what way the eye makes and adds color to a scene.

Mr. Házy plans to have large hand-paintings (3 x 4 feet) with him, to be completed in front of the audience. These will be "retouched" by the proper colors

which, in many cases, will be just the opposite which one would think should be used.

Plan now to be in Cincinnati, November 3 to 6, to hear this outstanding talk -- one of many which are scheduled for the Convention.

Diamond Jubilee Year

TORONTO CC, the oldest camera club in the Dominion of Canada and second oldest institution of its kind in all North America, started to celebrate its Diamond Jubilee Year officially on March 16, when the Club's Annual Banquet was held at the Royal York Hotel, Toronto. Guests of honor were Premier George Drew, Yousuf Karsh, FPSA, and Sir Ellsworth Flavelle.

PSA President Charles B. Phelps, FPSA, represented the Society at the banquet and offered a resolution, passed by the PSA Board, congratulating Toronto CC on its outstanding record.



CRATER LAKE

Elbridge Newhall

New Technical Section

A NEW Section of the Technical Division of the PSA was organized recently—the Southern California Section. Frank S. Wilbar, of the Fred Archer School, has been elected Chairman; Frank F. Crandall, of Pasadena, Vice-Chairman; Ralph H. Lee, Secretary; and Tom Anningham, Treasurer.

Columbus PSA Chapter

THE NEWEST Chapter of the PSA is the Columbus Chapter, whose Board of Directors meet on the first Monday of each month at 272 Fallis Road, Columbus, Ohio. The residence of Wallace J. Stevens, Chairman of the Chapter, at 2617 Medary Ave., Columbus, is the official Chapter address for correspondence.

In addition to Mr. Stevens, the other officers are: Weldon Shaw, Co-Chairman, and Evelyn Winters, Secretary-Treasurer. The Chairman of the Chapter's sections are: Fred Braunlin, pictorial; Ned Brumfield, APSA, color; Marguerite Kyle, nature; Gordon Kuster, APSA, technical, and Roy Robbins, motion picture.

The Columbus Chapter has a membership of 65 PSA members located in Columbus and central Ohio. Primary aims are to assist the photographer in his pursuit of his hobby or vocation; lend local impetus to the policies and objectives of PSA, and to knit more closely together the various phases of photographic activity by making each member cognizant of the problems and interests common to all.

Several activities designed to accomplish the above purposes are under consideration and will be announced when plans are completed.

Cuban Salon

WHEN THE Club Fotografico de Cuba planned its International Salon, there was much speculation, according to Angel de Moya, Secretary, as to what participation could be expected from foreign countries. It will be interesting to salon directors of the United States to learn that among the 1,379 prints submitted were entries from 32 countries. The U. S., as expected, led the foreign countries, but sent only 300 prints, as compared with Italy, which sent 139 prints; Brazil, 125; Spain, 119; Argentina, 64; Belgium, 75, and Portugal, 59.

The Club Fotografico de Cuba is one of the largest clubs in the Americas. It has 465 active members, and maintains elaborate club rooms in Havana. The main gallery, where the salon was hung, is 90 by 40 feet. In addition, there are the usual darkrooms, portrait studio, and a most attractive patio which serves as an outdoor studio.

As a jury for its International, the club invited three photographers from the U. S.: Stuart M. Chambers, APSA, Nicholas Ház, FPSA, and Vernon G. Leach, APSA. They were assisted by three Cuban judges: Felipe Atoy, Rodolfo A. Maruri, and Angel de Moya.



Laura A. Turner

Donald McMaster, FPSA, Pres. C. B. Phelps, Jr., FPSA, and Adrian Terlouw, APSA, at the PSA Regional Convention Banquet, Rochester, March 6th.

New Model Service

PSA member, Gloria Swanson, the glamorous girl of silent pictures, has announced the opening of a new and different model service, available anywhere in the U. S.

Miss Swanson's service, which is called the Model Registry, 501 Madison Ave., New York 22, N. Y., registers girls all over the U. S. who wish to make themselves available for modeling work in their home town. On file are three photographs of the model, detailed measurements, experience, educational background, accomplishments in sports or the arts, etc.

Next time you or your club need a professional model (fees start as low as \$3.00 per hour), write or wire Model Registry, outlining your requirements and type of assignment, and Miss Swanson will direct one or more of her models to contact you.

Progress Award

THE CHAIRMAN of the Special Committee appointed to select the recipient of the first PSA Progress Medal, which will be presented at the Cincinnati PSA Convention, is Mr. Joseph M. Bing, FPSA, of 10 W. 33rd Street, New York 1, N. Y.

Other members of the Committee to make the 1948 award are: Messrs Edward C. Crossett, FPSA, Frank R. Fraprie, Hon. FPSA, C. B. Neblette, FPSA, and Fred P. Peel, FPSA.

The award shall be made to a person who has made an outstanding contribution



Grand Rapids CC Celebrates Its 50th Anniversary. W. S. Warnock, President (center), looks on as H. M. Long cuts birthday cake. Mr. Long was a member in 1909 and president of the club in 1913. Mr. Ralph Windoes (right) was guest speaker for the evening.

to the progress of photography or an allied subject. The recipient will deliver a Progress Medal Lecture at the Convention.

PSA Member Honored

GREAT BRITAIN paid one of her highest honors to Maj. Gen. Edward Peck (Ted) Curtis, PSA member, in ceremonies at the British Embassy, Washington, in April.

Lord Inverchapel, the Ambassador to the United States, presented the insignia of an Honorary Companion of the Military Division of the Most Honourable Order of the Bath. The award was made in appreciation of his outstanding military contribution as chief of staff of the U. S. Strategic Air Forces in Europe during World War II.

PSA Elections

MR. B. ERLE BUCKLEY, APSA, Chairman of the PSA Nominating Committee, suggests that all PSA members consult Art. VII, Secs. 4 and 5 of the By-Laws of Dec. 1946, which read as follows:

Procedure. At least four (4) months prior to the official election date, the Nominating Committee shall prepare an official slate of one or more candidates for each national or district office, including those candidates properly nominated by petition. The Nominating Committee shall obtain acceptance of candidacy, and of office if elected, from each candidate, and shall certify the slate of candidates to the Secretary. This slate shall be published in the official journal at least two (2) months before the election.

Petition Nominations. Any twenty-five (25) or more members of this Society may submit to the Nominating Committee a written petition nominating any eligible member for any national elective office, or for membership on the Board of Directors. Any ten (10) members of this Society resident in a District may submit to the Nominating Committee a written petition nominating any eligible member resident in that District for office of District Representative. All petitions properly submitted to the Nominating Committee at least one (1) month in advance of the election date shall be recognized and the names of candidates so nominated shall be placed upon the official ballot.

Supplemental rulings of the Board declare the following schedule for elections:

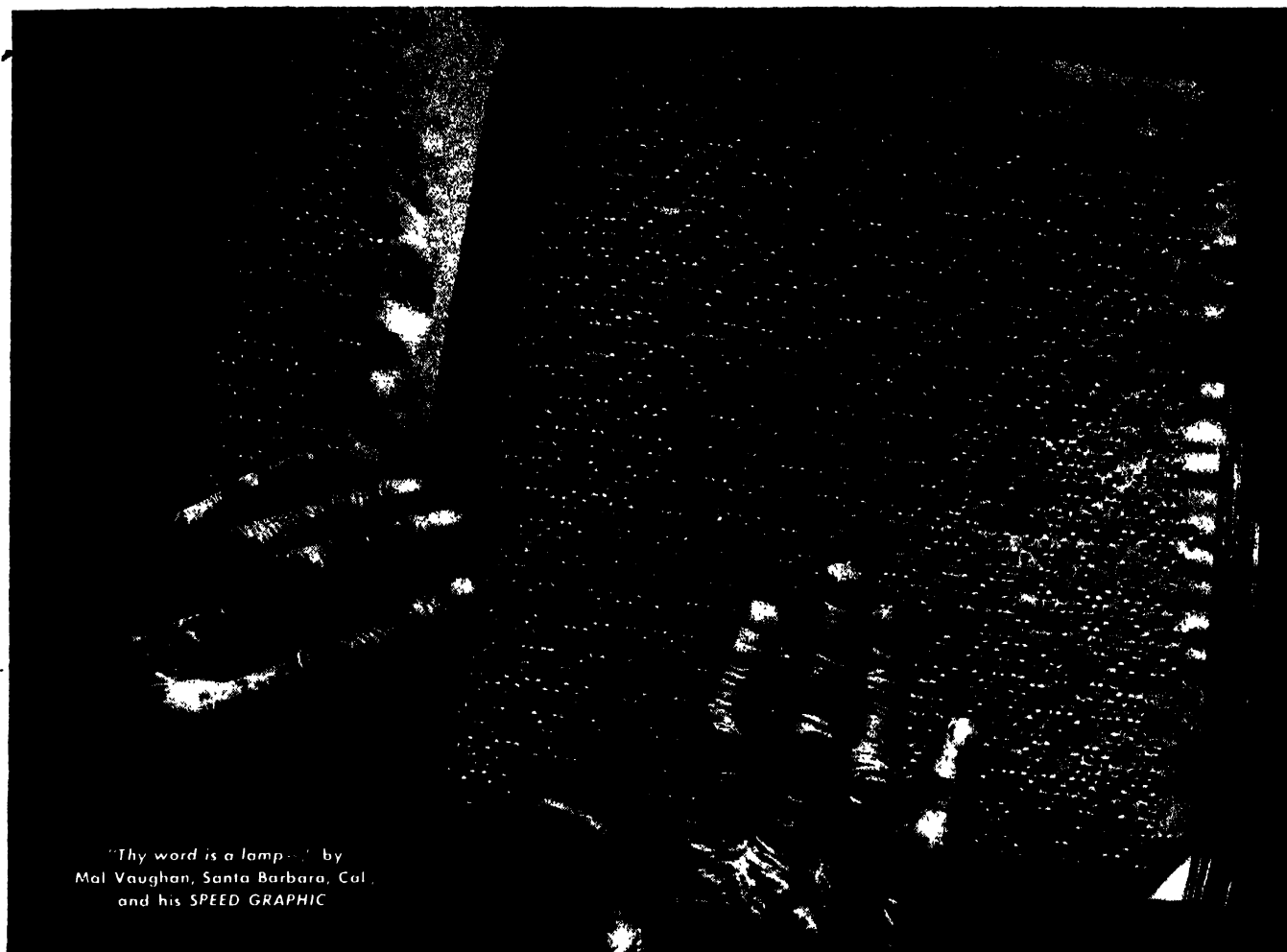
May 1st Deadline for preparing the slate
July 1st Date on which slate must be published in JOURNAL
August 1st Deadline for receipt of petition nominations
September 1st Latest date for mailing ballots, to be known as date of Election.
October 1st Latest date for counting ballots.

The above does not apply to Division elections which are handled by each Division according to its own rules.

WHAT'S NEW

A new model of the Movie-Mite 16mm sound projector, Model 63LM, features midjet sized tubes enclosed in the projector base; separate outlets for speaker cord and current supply cord; one moving part for threading; single projection lamp for picture and sound projection; centrifugal blower for cool operation; made of die-cast machined parts; weighs 27½ pounds complete with screen and speaker.

A new movie film is always news. This

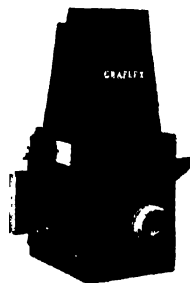


"Thy word is a lamp..." by
Mal Vaughan, Santa Barbara, Cal.,
and his SPEED GRAPHIC

ARE YOUR PICTURES PRIZE WINNERS?

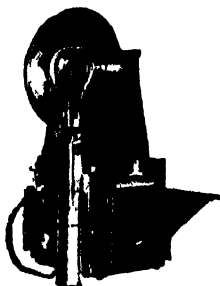


THEY CAN BE if you make it a point to see your local Graflex dealer today. He can show you one of the new Pacemaker GRAPHICS...with exclusive built-in features that mean easier-to-take, finer, clearer, more accurately composed pictures. Remember, for prize photographs you should have a prize-winning camera!



AND THE RB SERIES B GRAFLEX, the most popularly priced of all Graflex cameras, is a precision instrument fitted with a fine Kodak Ektar $f/4.5$ lens with hard, anti-reflection surface coating. Its single-lens reflex principle is the same as the Super D. You will see on ground glass the picture you want, exactly as it will be recorded on film. The quick-moving, revolving back permits either vertical or horizontal composition.

AND THE SUPER D GRAFLEX is another outstanding camera achievement. One of its many important features is the exclusive Automatic Diaphragm. This means that when you look on the ground glass to see what you're going to get on the film, you are able to keep the diaphragm wide open for a clear, bright image. However, you have already pre-set the diaphragm to the $f/$ stop at which you want to take the picture. And as you trip the shutter, the diaphragm *automatically* closes down to this pre-set aperture!



IN ADDITION to these wonderful camera values, your Graflex dealer will gladly show you many other much-in-demand Graflex photo products, including Sheet Film Holders, Film Pack Adapters, Tele-Optar Lenses (10" and 15"), Flash Synchronizers, the 4 x 5 Graphic View camera for serious work, Pan-Tilt Heads, No. 4 Crown Tripods, and the revised 8th Edition of Graphic Graflex Photography.

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time it's Dassonville's double-8mm and 16mm black-and-white reversal safety film. There are three types: Type 80 (Weston 80) is panchromatic and comes in 50-foot and 100-foot 16mm, 25-foot 8mm rolls; Type 40 (Weston 40), also panchromatic, comes in the same sizes; Type 12 (Weston 12), in the same sizes, is orthochromatic. The first type is medium grain, the second fine grain, the third very fine-grain and intended for general outdoor filming. Five days must be allowed for processing at the Dassonville plant in Newton, N. J.

A new adjustable tripod, equipped with a pan head offering combined control of panning and tilting movements, is made by Kammer Company, 4720 San Francisco Avenue, St. Louis 15, Mo. The pan head control arm allows unobstructed use of camera finders, the mounting screw is set off-center for better camera balance, the legs are in two sections, with leg locks and rubber tips. The Kammer tripod is 35½ inches long when closed, five feet when extended, and weighs four pounds.

Loss of coincidence of image due to parallax when making closeups with twin-lens reflex cameras is eliminated with Instant Parallax introduced by United Camera Exchange, 83 Chambers Street, New York City. The unit attaches to both lenses of the camera to insure true alignment. Available in three models. No. 1 for camera-to-subject distances of 39 to 20 inches; No. 2, 21 to 13 inches; No. 3, 14 to 7 inches.

A focusing mount for permanent attachment on all models of the Argoflex camera, and combining a sunshade, filter holder and focusing lever, is announced by Super-Cam Products, 96 32 Queens Boulevard, Rego Park, N. Y. The mount features a "screw-in" design for rapid changing of filters and removal of lens shade.

An adapter ring for filters and lens shades, designed to fit the outside bayonet of the Automatic Rollei-flex and Rollei-cord cameras, is announced by Tiffen Manufacturing Corp., 71 Beckman Street, New York. The threaded front of the adapter takes all Series V1 Tiffen or Kodak filters and accessories.

A "visible-record" type of gummed strip, Speed-O-Mount, for mounting prints in albums, is being marketed by Holson Binders, Inc., Brooklyn 11, N. Y. Each strip has eight hinges for mounting prints one over the other, exposing the bottom area of each print. The strips may be cut into shorter strips for mounting small contact prints.

Now you can have a desk viewer for your larger transparencies—2¼-by-2¼, vest pocket, full and split 2¼-by-3¼ transparencies in all mounts—as well as the regular 2-by-2 slides, the latter requiring an adapter. An adjustable guide bar centers the transparency. The device, the new Kimac Compact Desk Viewer, offered by the Kimac Company, Old Greenwich, Conn., is non-electric, is of die-cast aluminum, has an attractive wrinkle finish, and features a 3½-inch ground and polished lens for two-eye vision.

The same company offers two slide boxes to accommodate larger transparencies. The

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boxes are bound in British tan simulated leather, have individual compartments and brass hardware. The No. 150 box accommodates 150 slides, the No. 300, with covers on two sides, stores 300 slides.

And here's something for nothing. Kodak's free leaflet, "Hints for Effective Slidefilm Projection," which gives detailed instructions on this subject. You get a copy by writing Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. The leaflet discusses good showmanship, advance preparation, location of screen and projector, arrangement of seats, smooth introduction of the show and effective conclusion.

Charlie Brooks, of the Brooks Manufacturing Co., 543 McAlpine Ave., Cincinnati 20, writes me enthusiastically about the three-in-one Flashshield he has brainchild. A flash safety device, the Flashshield is now available to fit reflectors on almost all flashguns up to seven inches in diameter. In addition to a clear plastic shield which offers protection against possible bursting of flash lamps, the unit also has a diffusing screen and a blue filter for color shots. The assembly clamps onto the rim of the reflector. The shield can be flipped aside for lamp changes.

Camera Specialty Company offers the Wirgin Auto-Clock Self Timer, a delayed action device which is attached to the cable release on the camera to permit the photographer to get into the picture. The interval between braking the timer and the snapshot is fifteen seconds. The timer is gear-operated, of heavy gauge metal finished in chrome.

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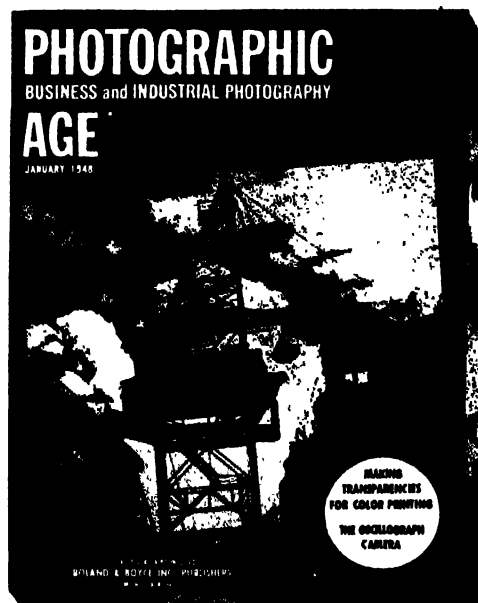
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PSA JOURNAL

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with a three foot extension cord to permit use of the holder at a short distance from the camera

A new series of individually mounted filters for movie and miniature-type cameras is announced by Tiffen. The filters are supplied in slip-on and screw-in mounts, in light yellow, medium yellow, medium green, orange, haze, medium red, blue PhotoFlood and three portrait attachments

Those who remember the old *Leica Photography* magazine, which Gus Wolfman, now editor of the *National Photographic Dealer*, used to edit so entertainingly and instructively for E. Leitz, Inc., 304 Hudson Street, will be happy to learn that it is being revived. First as a quarterly, maybe a monthly later. The magazine has a format similar to the pre-war editions, a color cover, is printed on heavy coated stock and contains twenty pages of articles and other material. It will be published quarterly at 25 cents a copy, free to registered Leica camera owners.

And now you can have a filter turret for your cine camera. Chess-United Company, Inc., 95 Madison Avenue, New York, has done it. It's called the EdnaLite Coated Cine Filter Turret, which permits the use of a lens shade, filter holder and an assortment of filters. Simply flip the turret and the wanted filter goes into taking posi-

tion between the lens and the built-in lens shade.

It is getting so that no issue is complete without the announcement of another color viewer. This time it's the Guild "120" Viewer, designed for viewing 2¼ by 2¼ or 2¼ by 3¼ sizes mounted in the standard slide sizes 3¼ by 4 inches or 2¼ by 2¼. An adapter for the latter is furnished. The meniscus lens is mounted in an adjustable focusing mount. Craftsmen's Guild, 6916 Romaine Street, Hollywood 38, can tell you more about it if you'll drop them a card, mentioning PSA Journal.

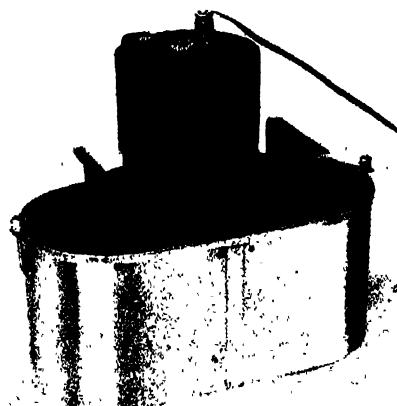
Darkroom

Three items about enlargers.

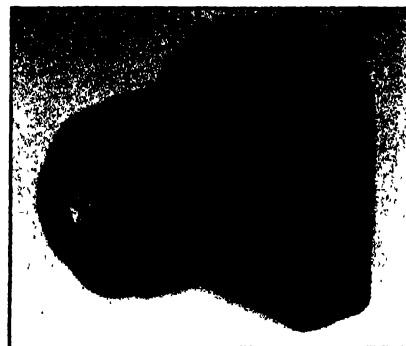
Postcard size (3½ by 5 inches) pictures are produced from 35mm and Bantam negatives as easily as contact-printing when using the Standard Fixed Focus Enlarger, introduced by Tikern Corp., 405 44th St., Brooklyn 20. Features include a corrected three-element anastigmat enlarging lens; glassless negative carrier to accommodate films singly and in strips; ground-glass viewing of negative; built-in light switch; all steel gray-and-chrome housing. The unit uses the standard No. 212 enlarging lamp and is 17½ inches high, 6½ inches at the base, and weighs six pounds, fourteen ounces.

DeJur-Amsco announce accessory color heads for the Versatile I, Versatile II and Professional 4 by 5 Enlargers. Designed for color-printing from transparencies, the color heads are die cast aluminum and contain a light-tight filter-holding tray which locks into position in the color head.

But if you have ideas of your own on the subject of enlargers, maybe you'd like to try making one yourself. Kodak tells you how in "Notes on Building an Enlarger," a leaflet containing practical information on constructing home-made enlargers. You may have it free from the Sales Service Division, Eastman Kodak Company, Rochester 4. The booklet discusses enlarger principles, assembly, illumination, negative carriers, enlarger height for different lenses, stand and paper support, and pertinent charts and lists. Spe-



Fairchild Motor-driven Developing Unit



Guild "120" Viewer

cific diagrams are not included. That's your job.

Two developing units from the Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.:

A portable moto-driven daylight developing tank for 5¼-in-wide aerial rollfilm: the F-226. Easy to operate, compact, uniformity of results are features. The motor is operated from a nominal 115-volt, 60-cycle AC line; can also be operated manually. With the motor mounted, the unit is 11½ inches high, weighs 8½ pounds. Liquid capacity is two quarts.

The other outfit is the Model F-213 motor-driven developing unit for 70mm rollfilm. Portable, taking rolls to 100 feet, economical, easy to use, the unit is particularly recommended for use in the medical field by x-ray technicians in hospitals, clinics, and public health centers for processing rollfilm used with the Fairchild Fluoro-Record Camera, as well as industrial, marine, aviation, military and general photographic work where long rolls of 70mm film are handled. Capacity four quarts, weight 16½ pounds.

Lamps

As of right away, just forget about Wabash Super Flash lamps. Call them Sylvania instead. That's the new name, according to the Sylvania Electric Products, Inc.'s Phil Sperry. The step was taken to identify the product with the name of the parent company. New green, red and white sleeves and cartons will carry the new name plus flash exposure data and film speeds in both ASA and Weston ratings. Sperry, who is general sales manager of the company's photo lamp division, announces incidentally a sharp rise in lamp production and a rapid increase in supply of flash lamps to meet the consumer demand.

General Electric announces a new 250-watt lamp balanced for use with 3200-degree Kelvin color film and resembling the 250-watt No. 1 PhotoFlood lamp. The latter, as you know, is balanced for 3400-degree Kelvin film. The new lamp is called the A-23 Inside Frost Bulb, has 80 per cent of the photographic effectiveness of the No. 1 PhotoFlood and is 1¼ inches longer. Approximate operating life of the A-23 is twenty hours.

PHOTO-TECHNOGRAPHY

Official Publication of the Technical Division

of the Photographic Society of America



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All articles and notes of a technical nature for inclusion in this Section should be addressed to the Technical Editor, H. Lou Gibson, APSA, at 343 State Street, Rochester 4, New York.

Techlocalities

Exhibition in November

The 1948 PSA Exhibition of Photography will take place in Cincinnati, Ohio, beginning November 3rd.

Divisions are planned for pictorial, color, nature, technical, press, and motion picture photography. Exhibits will include black-and-white and color prints and transparencies by any photographic process.

Entries for the Technical Section should be addressed to Mr. William F. Swann, 343 State Street, Rochester 4, N. Y.

The closing entry date is September 25th.

Entry is open to anyone anywhere. PSA membership is not a requirement.

ATF Acquires Lens-O-Matic

American Type Founders Sales Corp., Elizabeth, N. J., has acquired exclusive world rights for the manufacture and distribution of the Lens-O-Matic Halftone Aperture Control.

Described as one of the most significant recent advances in halftone photography, Lens-O-Matic enables the photoengraver and offset-lithographer to obtain every tone in the original copy from brilliant highlight to deep shadow detail. The control is scientifically and mathematically designed to close the lens aperture at the proper speed for every tone.

Operation consists of simply pushing a single button after setting the lens at the proper highlight stop. The Lens-O-Matic automatically turns on the arc lamps, makes a perfectly balanced exposure, turns off the lights, and returns the lens aperture to the original position.

Outstanding features are said to include consistent negative quality from all types of black-and-white copy, thus simplifying subsequent photomechanical operations; smoother gradation of tones, minimizing harsh breaks between highlight and mid-tone dots; hard, clean, opaque halftone dots in every tone; precise and dependable duplication of negatives from same copy, and fewer make overs.

June Ballots Scheduled

Ballots will reach Technical Division members about the middle of June for election of new officers.

The proposed slate comprises: For chairman: Frank E. Carlson, APSA, Cleveland; for vice-chairman: William F. Swann, Rochester, for secretary-treasurer: Richard St. Clair, APSA, Boston.

A petition signed by ten or more members of the Division, nominating one or more members for any office, will be recognized by the nominating committee, according to the by-laws.

The nominating committee consisted of

George T. Eaton, APSA, Rochester; Lloyd E. Varden, FPSA, New York City; and E. B. Noel, APSA, Cleveland.

Cleveland

Edward H. Loessel, Ansco Products Service Laboratory, discussed "Recent Improvements in Printon" at the April meeting of the Cleveland Technical Section.

Reviewing Cleveland's meetings since the first of the year, R. C. Hakanson, Cleveland's new member on the Technical Editorial Board, concludes that it has been a most successful season.

More than 400 persons turned out for a January lecture by Ralph M. Evans, superintendent of Eastman Kodak's Color Control Department. He talked about "Color Photography and Reality." (Mr. Evans' new book, "An Introduction to Color," is to appear in May, published by John Wiley & Sons.)

William H. Fritz and Paul A. Marshall of National Carbon Co. addressed the February meeting; and Mr. Hakanson himself appeared before the March meeting describing "Preparation and Presentation of Photographic Evidence." Though not an attorney, Mr. Hakanson has to have a substantial legal background in his work as a photographer who helps to solve attorneys' problems by use of the camera.

New York City

Dr. S. D. Stookey, Corning Glass Works research chemist, who is the principal inventor of photosensitive glass, addressed the New York Section on April 6th.

The March meeting featured Ernest Draper of International VitaVision Corp., New York City, on "VitaVision—Latest Development in Three Dimensional Photography." He explained the fundamental aspects of stereoscopic vision and of stereophotographic methods.

Balloting for new officers took place at the May meeting. At the same session there was a Graphic-Arts Photography Symposium with Harry Lerner as moderator. Lloyd Varden answered questions on photographic aspects of problems discussed,



Laura A. Turner

Technical Division Officials at the PSA Regional Convention, Rochester, March 6, 1948. Clockwise, beginning at far left: George Ehrenfried, Mrs. Carlson, John Centa, Mrs. Centa, M. D. Temple, R. W. St. Clair, H. Lou Gibson, H. Clyde Carlton, Mrs. Gibson, Frank E. Carlson, Mrs. Carlton.

Oscar Smiel, in charge of the color department of Intaglio Service, answered questions about gravure; William Stevens, National Association of Photo Lithographers, answered questions about lithography, and Dennis Burke, president of Photoengravers Union Local No. 1, answered questions about photoengraving. The PSA Technical Exhibit will be on display at the June meeting.

Binghamton

Sixty members of the Binghamton Technical Section attended a Group Seminar Night at which four topics were presented by four Section members.

The group seminar type of meeting henceforth will be an annual affair, permitting Section members to discuss the technical aspects of photography in which each specializes.

Speakers and topics at the first session were:

- "Getting The Most Out of Amateur Photography," by I. Benjamin Current
- "Photomicrography," by E. Scudder Mackey
- "On Western Trails," by D. A. Wieschahn
- "Color Techniques Under Austerity Conditions," by Dr. R. Alden Copeland

An annual joint meeting of the newly formed Technical and Engineering Council of which Binghamton Technical Section, PSA, is a charter member, was scheduled for April.

Rochester

Three-dimensional pictures and photo-sensitive glass were subjects featured at the April meeting of the Rochester Technical Section.

Speakers were:

Dr. Douglas F. Winnek and Duncan McPherson, New York City, speaking on "The New Trivision Lens and Attendant Technology;" and Dr. S. D. Stookey, Corning Glass Works, on "Photosensitive Glass."

This marked the final session of the Rochester Section for the current season.

Second Science Competition

THE SECOND International Photography in Science Competition, sponsored by the Smithsonian Institution and *The Scientific*

Monthly, is scheduled for the first three weeks of September 1948.

Entries will be received by The Editor, *The Scientific Monthly*, 1515 Massachusetts Ave., N. W., Washington 5, D. C., from July 26 to August 16. Those accepted will be shown in the Natural History Building, U. S. National Museum, Washington, from September 1 to 21. All or some of the pictures may be exhibited later in other cities by institutions requesting the privilege.

Judging will be in the hands of Dr. Wallace R. Brode, Professor Charles T. Brues, Dr. Sidney S. Jaffe, Dr. Edward J. Stieglitz, and Lt. Alexander J. Wedderburn, chairman.

The purpose of the competition is to show examples of the uses of photography in scientific research. There will be two sections—black-and-white prints, and colored prints and transparencies.

All scientists everywhere, including those engaged in photographic research, are eligible. Scientists may collaborate with photographers, and when the photographer's contribution to the final product is substantial, the entry may be submitted as a joint contribution from the scientist and the photographer.

The greatest weight will be given to entries that show novelty of application of photography to scientific research and originality of photographic technique. There will be first, second, and third awards and five honorable mentions in each of the two sections. The awards will be certificates suitable for framing. To each print accepted for exhibition, the label of the Smithsonian Institution will be affixed.

Each contributor may submit up to eight entries, four in color and four in black-and-white. Further details may be secured from The Editor, *The Scientific Monthly*, at the address given above.

PSA Standards Committee

THE following standards are now before the PSA Standards Committee. As soon as action has been taken, it will be reported in the *PSA JOURNAL*. Any member having comments or criticisms to offer on any of these standards should contact his divisional representative or the Chairman of the PSA Standards Committee, John M. Centa, 666 Driving Park Ave., Rochester, N. Y.

Z38.8.20/311

This proposed standard establishes the test method to be used for determining the temperature at which any gelatin layer of an unprocessed or processed film, plate, or paper starts to melt in distilled water. The melting point as determined in the manner as provided by this standard is not in itself an absolute measure of safe processing temperatures, since the physical condition of the gelatin is not considered, and the gelatin layer may become far too fragile to be handled without damage at temperatures considerably below the melting point.

However, the melting point as obtained by this proposed standard is a useful guide in the determination of safe processing temperatures as provided by the Proposed American Standard Method for Determining Maximum Safe Temperatures for Photographic Processing Solutions. Z38.8.19/310. Stated briefly, the present proposal establishes a method for determining melting points of photographic layers of films, etc., which melting point establishes the temperature range to be employed in the currently proposed standard method for determining the maximum safe temperature for photographic processing solutions.

Z38.8.6/303

This proposed American Standard practice applies to operations concerned with the processing of silver halide photographic layers on paper involving developing, rinsing, fixing, washing, and drying, excluding reversal and color processes, and is primarily concerned with manual processing. The practice applies to machine processing, however, if the machines are made to perform the same operations as those normally done by hand.

Z38.8.19/310

The proposed standard method defines a test method for determining approximately the maximum safe processing temperature for a given photographic material. The method defines a series of temperature ranges of water, at any point in which, were a given photographic material immersed for 5 minutes, the gelatin would not be softened or its properties otherwise impaired to such an extent that it could not be handled without serious damage. The temperature range is established by determining the melting point of the photographic layer as provided by proposed standard Z38.8.20/311.

Z38.1.49/364

This standard governs the length of 35mm film strips furnished in daylight loading magazines as covered by American Standard Dimensions for 35mm Film Magazines for Still Picture Cameras, Z38.1.47—1946. The film provides a maximum number of 36 exposures 24 x 36 mm and often is furnished in shorter lengths for a lesser number of exposures or for pictures of a smaller size.

Gold and Mercury Latensification and Hypersensitization for Direct and Physical Development*

BY T. H. JAMES, W. VANSFLOW, AND R. F. QUIRK

THE EFFECTIVE emulsion speed of many photographic materials can be increased by suitable treatment prior to or subsequent to exposure. When the treatment is applied before the exposure, the process is termed "hypersensitization." When the treatment is applied after exposure, but before development, the process is termed "latensification."^{1,2} A survey of various hypersensitization and latensification methods has been published by Sheppard, Vanselow, and Quirk.²

Previous work in this field has been confined to direct (the so-called chemical) development. In this paper, we shall show that marked hypersensitization and latensification can be obtained for postfixation "physical" development. Two methods of latensification have been used in this work: the well-known mercury treatment³ and a hitherto unpublished method involving treatment of the emulsion with a solution of a gold salt. Physical development shows promise of being a valuable means of studying the mechanism of these processes. The present paper, however, will be confined largely to a presentation of factual material, and considerations of the mechanisms of latensification and hypersensitization will be reserved for a subsequent publication.

Experimental Details

Three motion-picture positive materials were used for the experiments reported here. Film A was coated with a standard emulsion of relatively simple composition. Film B was coated with the same emulsion which had been after-ripened to a point where a fog of 0.6 was obtained on 5 minutes' development in D-16, as compared with 0.03 to 0.04 for the normal emulsion. Film C was coated with a high-contrast emulsion showing a relatively small dispersion of grain size, but an average grain size about equal to that of A. Exposures were made on the Eastman Ib sensitometer (intensity scale) or the IIb sensitometer (time scale). Emulsion speed is expressed as $30/E$, where E is the exposure corresponding to a developed density of 0.20 above fog. Densities were read on a photoelectric cell densitometer, with no attempt at color correction. Accordingly, the densities of the physically developed images are not strictly equatable to those of the images obtained by direct development. However, the latensification treatment produces no noticeable change in the color of the physically developed image. All development operations were at 20° C.

The mercury treatment consisted in exposing the film

to mercury vapor at 20° C. and 50 per cent relative humidity in a large chamber containing several open vessels of mercury. The enclosed air was circulated by a fan intermittently one minute out of every fifteen. The strips were pinned to paraffined wooden racks, and space was provided between the strips for adequate circulation of air. Control strips were placed for the same length of time in an identically constructed chamber containing no mercury. In the hypersensitization experiments, the film was given a sensitometric exposure after the mercury treatment. In the latensification experiments, the exposure was given before the mercury treatment.

The solution used for gold latensification was prepared as follows: 0.5 g. of potassium thiocyanate was added to 40 cc. of 0.1 per cent potassium chloraurate solution, which was then heated just to boiling; 0.6 g. potassium bromide was added, and the whole diluted to 1 liter. Strips of the exposed film were bathed in this solution at 20° C. for the desired length of time, then washed about 30 minutes before further treatment.

When physical development was used, the exposed film was fixed out in a solution consisting of 5 per cent sodium thiosulfate pentahydrate and 0.5 per cent potassium hydroxide. This solution was thoroughly de-aerated before use by passing purified nitrogen through it and the flow of nitrogen was continued during the fixing operation. Strips were fixed in a vertical position, with the heavy-exposure end down. Preliminary experiments showed that no significant differences were obtained according to whether the film was fixed in a vertical position with the heavy-exposure end up or down, or in a horizontal position, with the emulsion layer up or down. Thus, when vigorous nitrogen agitation was used, no topochemical effect of the type reported by Kornfeld⁴ was observed. The fixed strips were washed 30 to 45 minutes in running water before further treatment.

Physical development was carried out in a *p*-phenylenediamine solution of the following composition:

I	<i>p</i> -Phenylenediamine dihydrochloride	11.0 g
	Sodium sulfite (desiccated)	20.0 g
	Water	320.0 cc.
II	Sodium sulfite (desiccated)	288.0 g
	Silver nitrate	12.0 g
	0.1M Borax	160.0 cc.
	Water	1440.0 cc.

Solutions I and II were mixed just before use. (In some experiments, sodium bicarbonate was used instead of borax. However, no significant difference was observed, and the carbon dioxide liberated upon the addition of the bicarbonate made the solution somewhat less convenient to use.)

4. G. Kornfeld, *J. Franklin Inst.*, **220** 181 (1940).

* Communication No. 1177 from the Kodak Research Laboratories.
1. DuPont Film Mfg. Corp., *Am. Cinematographer*, **21** 499 (1940).
2. S. F. Sheppard, W. Vanselow, and R. F. Quirk, *J. Franklin Inst.*, **240** 439 (1945); *PSA Journal*, **12** 301, 345 (1946).
3. F. Dersch and H. Durr, *J. Soc. Motion Picture Engrs.*, **28** 178 (1937).

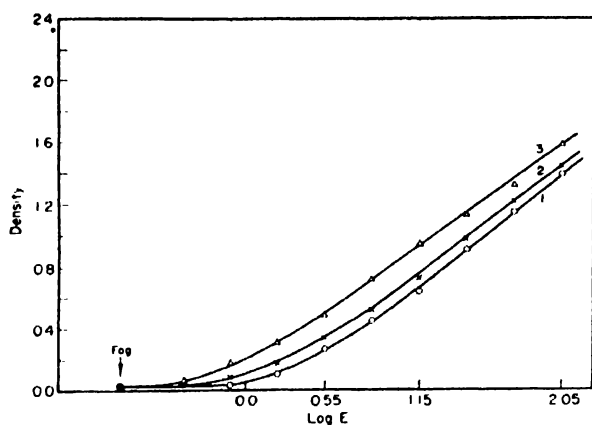


FIG. 1. Gold latensification of Film A for postfixation physical development. Curve 1 = untreated film; Curve 2 = 20 minutes' gold treatment before fixation; Curve 3 = 2 minutes' gold treatment after fixation. Time-scale exposure, 1½ hours' development.

Physical development was carried out, without agitation, in 500-cc. graduates immersed in a thermostat at 20° C. The film was suspended vertically with the heavy-exposure end down. No significant dependence of development upon position of the film was noted in preliminary tests, and practically identical results were obtained with vertical and horizontal development. Direct development was in solutions of conventional composition, and vigorous agitation was used.

Gold Latensification for Physical Development

Waller, Collins, and Dodd⁵ have patented the use of gold salts as sensitizers in the preparation of photographic emulsions, but do not mention any latensification effect on emulsions which have already been coated and exposed. Carroll⁶ observed, however, that latensification for direct development could be obtained by bathing certain emulsions in a solution of aurous thiocyanate. We have confirmed and extended Carroll's results.

Some preliminary experiments showed that latensification for direct development could be obtained by bathing

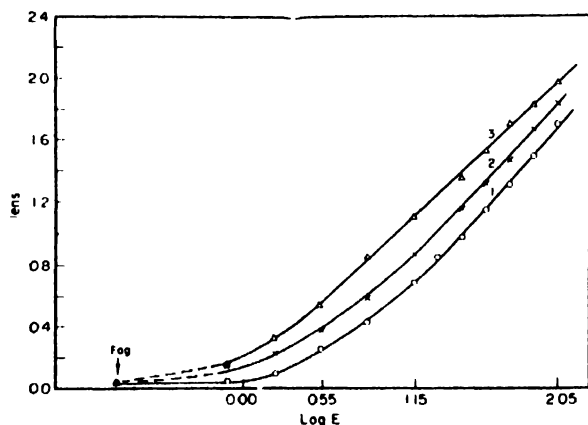


FIG. 2. Gold latensification of Film B for physical development. Curve 1 = untreated film; Curve 2 = 20 minutes' gold treatment before fixation; Curve 3 = 2 minutes' gold treatment after fixation. Time-scale exposure, 1½ hours' development.

5. C. Waller, R. B. Collins, and E. C. Dodd, U. S. Patent 2,399,083, April 23, 1946.

6. B. H. Carroll, private communication.

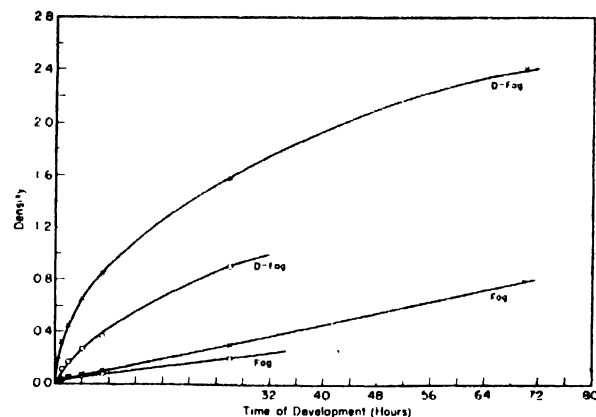


FIG. 3. Dependence of density of untreated and postfixation gold-latensified samples on time of physical development. Film A used. 11b exposure, log $E = 0.55$. o o = Untreated film; x x = 5 minutes' postfixation gold treatment.

the exposed film in a solution containing 0.002 per cent auric chloride and 0.005 *M* potassium bromide. However, better results were obtained with the aurous thiocyanate solution prepared as previously described, and most of the work was carried out with this solution.

Figures 1 and 2 show the latensification for postfixation physical development obtained with the aurous thiocyanate treatment of two emulsions. The data in Figure 1 are for Film A. Curve 1 represents development of the fixed strip without gold treatment. Curve 2 represents development of a strip (unfixed) which was bathed for 20 minutes in the gold solution, washed, dried, then fixed and washed again before development. Curve 3 represents development of a strip which was fixed, washed, bathed 2 minutes in the gold solution, washed, and developed. Evidently, the postfixation gold treatment is considerably more effective than the prefixation treatment of this emulsion for physical development.

Figure 2 gives comparable data for Film B. The latensification by the gold is about the same as that for Film A emulsion. A point of interest is that, in spite of the large difference in fog obtained by direct development, no difference is apparent between the two emulsions for physical development. The prolonged after-

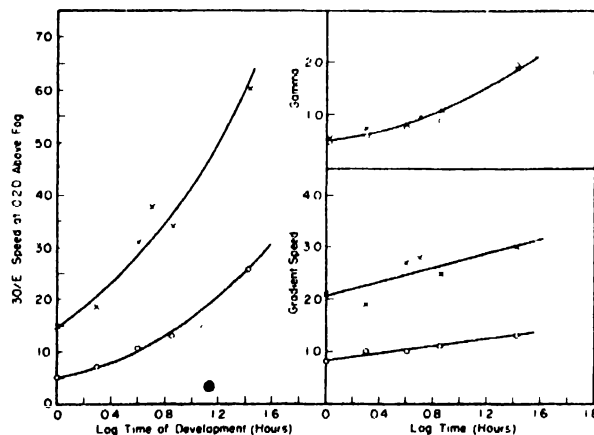


FIG. 4. Effect of postfixation gold treatment on emulsion speed and gamma of Film A for physical development. Time-scale exposure. o o = Untreated film; x x = 5 minutes' gold treatment.

ripening has not increased the speed for physical development, but has increased the contrast.

Figure 3 shows the effect of time of postfixation physical development on the density obtained for a given exposure without gold treatment, and with postfixation gold treatment (Film A). The fog-corrected image density increases continuously with increasing development time, although probably approaching a maximum, and the difference between the untreated film density and the gold-treated film density increases continuously with increasing time of development. Fog increases linearly for both treated and untreated film. Figure 4 shows the increase in speed and gamma of the untreated and the postfixation, gold-latensified films with time of development. The latensification is shown here by the higher speed of the gold-treated film for a given time of development, the increase amounting to roughly three-fold. On the other hand, gamma is not significantly affected by the gold treatment.

The gold latensification for physical development reaches a maximum for rather short times of treatment. Little difference was observed between 5 and 20 minutes' postfixation treatment, and no difference apart from some increase in fog between 20 minutes' and 24 hours' treatment. When a solution containing one twentieth the standard gold concentration was used, latensification reached a maximum in three to four hours. Data for three exposure values are given in Figure 5.

Gold Latensification for Direct Development

The emulsion speed and rate of development of the normal motion-picture positive film in an elon-hydroquinone developer were increased considerably by bathing the exposed film in the gold solution for 5 minutes, as indicated by the data in Table I and Figure 6. Table I gives gamma, speed, and fog values obtained for various times of development of the untreated and gold-treated film. The developer used had the composition:

Elon	3.0 g
Sodium sulfite	30.0 g
Hydroquinone	12.0 g
Sodium carbonate monohydrate	65.0 g
Potassium bromide	2.0 g
Water	1 liter

The marked increase in the rate of development, together with a change in the character of the density-time of development curves, is shown in Figure 6, where image densities corrected for fog have been plotted against development time. Whereas density of the untreated film continues to rise, only approaching a maximum, density of the gold-treated film increases quickly to a maximum and remains practically constant for further development. This is in distinct contrast to the findings for physical development. It is not, however, a completely unexpected difference, since a maximum density for direct development should be reached when all of the developable grains have been completely reduced to silver at that point. For physical development, on the other hand, the size of the original grain places no limitation upon the ultimate size of the developed particle. As development continues, the size of the individual particles increases.

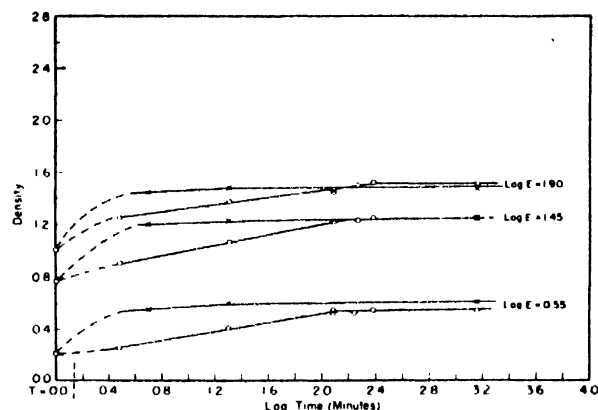


FIG. 5. Effect of duration of postfixation gold treatment on physical developability. Densities are corrected for fog. Film A used, with time-scale exposure. \circ = 0.02 mg. KAuCl_4 per liter; \times = 0.40 mg. KAuCl_4 per liter.

Maximum latensification of the motion-picture positive film was obtained within 5 minutes' treatment in the gold solution. No significant difference was noted between the effect of a 5-minute treatment and a 20-minute treatment. Film C gave results similar to those obtained with Film A. A high-speed negative material, however, showed a much smaller effect of the gold treatment on speed and a marked increase in fog.

The gold latensification is more effective for high-intensity exposure than for low. This is indicated by the reciprocity curves shown in Figure 7. It is seen that the gold treatment has eliminated the high-intensity reciprocity-law failure.

Sheppard, Vanselow, and Quirk² observed that mercury latensification conferred some "red" sensitivity on the treated film which modified considerably the Herschel effect obtained with the latensified film. The gold treatment likewise confers a red sensitivity on the exposed, treated film, and no Herschel effect at all has been observed. Figure 8 shows the results of one experiment. The exposed film was treated in the gold solution, dried, then exposed to light passed by one thickness of Wratten No. 25 filter and two thicknesses of Wratten No. 87 filter. These filters limit the radiation to beyond 740 μ .

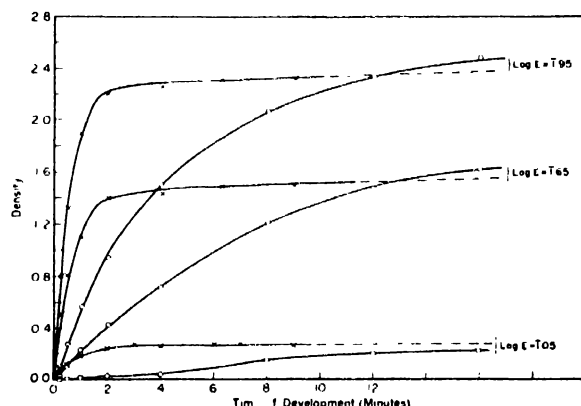


FIG. 6. Effect of gold treatment on direct development of Film A. Time-scale exposure. Densities corrected for fog. \circ = Untreated film; \times = 5 minutes' gold treatment.

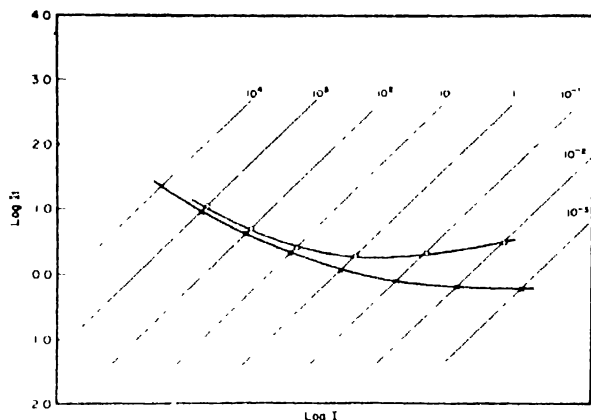


FIG. 7. Effect of gold treatment on reciprocity-law failure of Film C for direct development. o o = Untreated film; x x = 5 minutes' gold treatment.

The latent image of the exposed, gold-treated film is remarkably stable towards certain bleaching agents. A bleach solution containing 2.5 g. of potassium dichromate and 1.67 cc of concentrated sulfuric acid per liter so thoroughly destroyed a normal latent image of the motion-picture positive film that only a faint "ghost" was obtained with 4 minutes' development in an essentially "surface" elon-hydroquinone developer. (The solution used was of the composition already given except that the amount of sulfite was cut to 2.0 g. per liter. The developer was used under nitrogen.) The same bleach treatment caused only a slight loss in developability of film which had been bathed 10 minutes in the gold solution prior to the bleach. The probable explanation of this increased stability is that the latent-image silver has been replaced by gold, and the film contains an essentially gold latent image. This increased stability offers interesting possibilities for future research.

Mercury Latensification and Hypersensitization

A marked latensification for physical development was obtained with mercury-vapor treatment of the exposed film. In contrast to the results with the gold treatment, however, the strong latensification with the mercury treatment was obtained when this was applied before fixation. No definite latensification was obtained with postfixation mercury treatment.

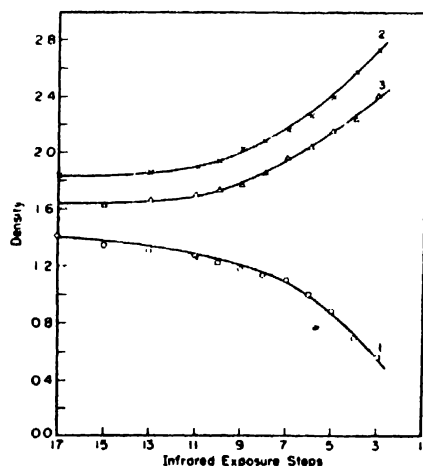


FIG. 8. Effect of gold treatment on Herschel effect with Film C for direct development. Curve 1 = untreated film; Curve 2 = 5 minutes' gold treatment, prior to infrared exposure; Curve 3 = gold treatment followed by chromic acid bleach between white-light and infrared exposures.

FIG. 11. Effect of mercury on speed for physical and direct development. Film A. Intensity-scale exposure. Curve 1 = 5 hours' hypersensitization and physical development; Curve 2 = 5 hours' latensification and physical development; Curve 3 = 48 hours' latensification and physical development; Curve 4 = 48 hours' latensification and direct development in D-16.

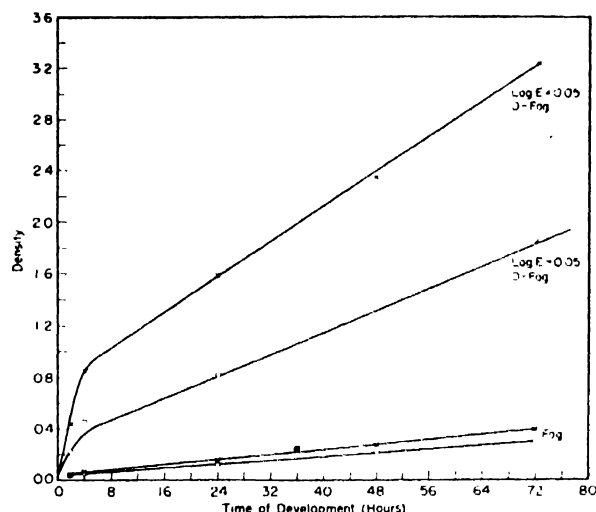


FIG. 9. Dependence of density of untreated and pre-fixation mercury-latensified samples on time of physical development. Film A used. 1b exposure, $\log E = 0.05$. o o = Untreated film; x x = mercury-latensified film.

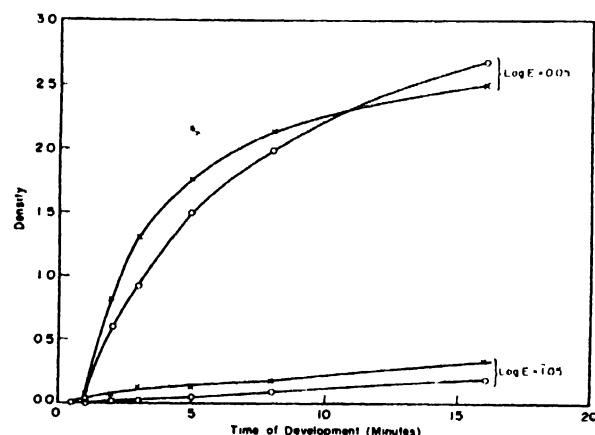


FIG. 10. Dependence of density of untreated and mercury-latensified samples on time of direct development. Film A used. 1b exposure. o o = Untreated film; x x = mercury-latensified film. Development in D-16.

Data are given in Table II for mercury treatment of the standard motion-picture positive film and the over-ripened film. Data are also included for hypersensitization which

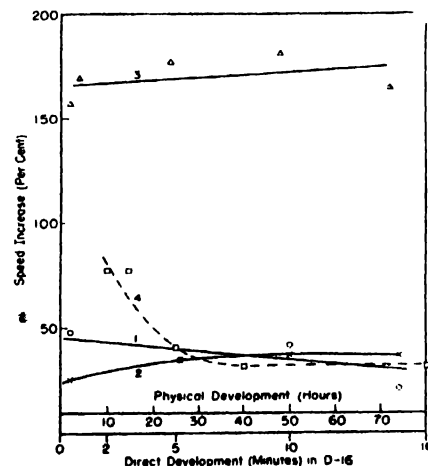


Table I

Effect of Aurous Gold Treatment on Development of Film A in an Elon-Hydroquinone Developer

Duration of Gold Treatment (min.)	Time of Development (min)	Gamma	Speed 30/E	Fog
None	0.25	0.8	22	0.00
	.50	1.3	42	.00
	1.0	1.8	77	.00
	2.0	2.3	120	.01
	4.0	2.65	145	.02
	8.0	2.8	238	.11
	12.0	2.9	267	.32
	16.0	2.95	270	.51
5.0	0.25	1.0	173	.01
	.50	1.55	203	.03
	1.0	2.4	267	.06
	2.0	2.6	300	.16
	4.0	2.65	300	.27
	6.5	2.75	305	.42
	9.0	2.7	306	.66

Table II

Mercury Latensification and Hypersensitization for Physical Development. Intensity-Scale Exposure

Emulsion	Hypersensitization (Days)	Latensification (Days)	Speed 30/E	Gamma	Fog
A	None	None	26.1	0.79	0.03
	2	None	67.2	.82	.04
	None	None	27.3	.83	.04
	4	None	75.3	.85	.05
	None	None	29.3	.81	.04
	None	2	60.0	.65	.04
B	None	None	18.5	.86	.04
	2	None	62.6	1.01	.08
	None	None	22.7	0.96	.06
	4	None	80.7	1.00	.16
	None	None	19.4	0.78	.04
	None	2	62.6	.82	.08

show that pre-exposure mercury treatment markedly increases the emulsion speed for physical development. All data in this table are for 2 hours' development in the bicarbonate developer.

The fog-corrected image density of the physically developed, mercury-latensified image increases with time of development, as shown in Figure 9. In this series, the strips were removed from the developer at 24 hours and replaced in fresh developer, after the densities had been read. At 48 hours, the strips were removed again, the densities were read, and the strips were replaced in fresh developer. The shapes of the curves, therefore, should not be compared with those previously given for

the gold-latensification experiments. It is evident, however, that with increasing times of development or degrees of development, the difference between the density of the untreated film and that of the mercury-latensified sample increases. This is in contrast to the findings for direct development (Figure 10), where the difference increases only at first, then passes through a maximum, and decreases or even changes sign.

The effect of increased time of development upon the gain in speed obtained with latensification and hypersensitization is shown in Figure 11 for physical and for direct development. The relative speed increase produced by mercury latensification is nearly independent of the time of physical development, just as it was with gold latensification. The relative speed increase for direct development is greater in the early stages of development, both for mercury and gold latensification, than in the later.

The extent to which latensification for physical development can be carried is remarkable. The emulsion speed obtained normally on physical development of untreated film is much lower than that obtained by direct development, and exposures of about five times normal are generally recommended for physical development. With latensification, however, emulsion speeds have been obtained which, for physical development, are about equal to those obtained with direct development. This is illustrated by the characteristic curves reproduced in Figure 12. Direct development was pushed considerably beyond the normal time, so as to obtain approximately the maximum speed for this type. Physical development was prolonged to 72 hours, which gave a gamma value about equal to that obtained with direct development, and only a slightly higher fog value. The emulsion speed obtained with physical development is slightly higher than that for the untreated film on direct development, and only slightly lower than that for the mercury-latensified film on direct development.

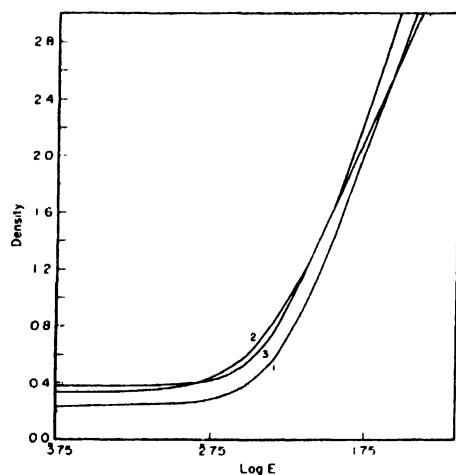


FIG. 12. Comparison of characteristic curves obtained by direct development of untreated and mercury-latensified Film A with the curve obtained by physical development of the mercury-latensified material. Curve 1 = Untreated, developed 16 minutes in D-16; Curve 2 = mercury-latensified, developed 16 minutes in D-16; Curve 3 = mercury-latensified, developed 72 hours in physical developer. Intensity-scale exposure.

The manuscript of these abstracts was prepared and contributed by the Eastman Kodak Company.

The inclusion of an abstract herein should not be construed as an endorsement of the contents of the article abstracted.

My Experience with Bromoil. W. F. Moore. *Contemporary Phot.*, 1: 41-2, 70-4, March-April, 1947. Lacking a special paper for the bromoil process, the author uses Kodak Bromide Paper, Code No. 2B1Z, for his bromoils. In making the prints, an M-Q developer is used and fixing is carried out in a 15 per cent hypo solution, followed by thorough washing. The author uses a combined bleach and tanning solution prepared by J. A. Sinclair and Company Limited, of London. Bleaching and tanning of the print require 3 1/2 minutes at 70° F., the print being left in the mixture for 30 seconds after bleaching is complete. The prints are then washed for 5 to 10 minutes, fixed in a solution of 2 ounces of hypo in 20 ounces of water for about 5 minutes, and washed for 30 minutes. The author prefers to dry the prints after bleaching and then to re-soak them before inking. He has found that soaking 2B1Z Bromide Paper for 5 minutes at 70° F. renders it suitable for inking with either Sinclair's brown-black or Encemachrome pigments. The materials necessary for inking are brushes, special inks; a thinner for the ink, plate glass, a palette, and blotting paper for removing surface water. The technique is described. Careful preparation of the print before inking is considered more essential to good results than the precise inking technique used. M.F.J.

Densitometer of Unusually High Sensitivity. M. H. Sweet. *Ind. Radiography*, 6: 47-8, Summer, 1947. A densitometer using a Type 931 electron-multiplier tube has been designed which will read black-and-white densities up to 6.0. In appearance and manner of use, it is similar to the conventional Ansco-Sweet densitometer. G.M.C.

Filmgraph Recorder (Miles Reproducer Company, Inc.). *Rev. Sci. Instruments*, 18: 456, June, 1947. "The Miles Filmgraph is an im-

proved sound-on-film recorder-reproducer, in which the signal is embossed by a stylus on safety film. From 40 to 100 tracks may be indented across the width of the film, each track recording from 20 to 40 minutes in various models. Playback is by the same stylus. Selection of recording for playback is facilitated by track and zone indicators. In some models, the film is looped so that continuous recording may proceed for 3 to 11 hours without interruption for rewind. On rewind models, this is accomplished between tracks in 20 to 30 seconds. As much as 300 hours of recording may be put on one reel of 5000 feet of 16 mm. M2 special film. Quality of recording is said to be good, with frequency response flat from 75 to 5000 cycles per second. Features available include automatic remote control of start and stop by voice, public address systems in units to permit broadcasting as well as recording, and a special Telemike microphone for picking up telephone conversations."

Progress in Television. J. R. Towne. *Electrical Engineering*, 66:580-91, June, 1947. The author presents a comprehensive review of the television industry from 1939 to date; the effect the war had on television, and its relation to radar. An explanation is given of scanning techniques, picture transmission, television standards and networks, and how the networks propose to supply programs through the use of coaxial cable and radio relay. The problems that confront manufacturers of receivers and the prices involved are discussed. Both color television systems, sequential and simultaneous, are discussed, as well as the attitude of the Federal Communications Commission regarding the subject. T.G.V.

Great Sunspot Group of March and April, 1947. E. R. Hoge. *Publ. Astronom. Soc. Pacific*, 59: 109-11, No. 348, June, 1947. A discussion is presented concerning the magnitude of the sunspot group of March and April, 1947, as well as those appearing January, 1926, February, 1946, and July, 1946, which represent the four largest sunspot groups ever photographed. Pictures of each group are reproduced. H.R.C.

Photographing the Canals of Mars. E. Pettit. *Publ. Astronom. Soc. Pacific*, 59: 125-29, No. 348, June, 1947. A method is suggested for photographing the canals of Mars which takes advantage of the periods of "superseeing" when the complete pattern of the canals is visible. The author describes a motor-driver motion-picture camera attached to the telescope which may be put in operation when favorable viewing conditions approach. A discussion is given of the size of the telescope, the choice of filters, and the exposure times which would be suitable. H.R.C.

Simulation of Radar Presentation for Briefing Purposes. J. Westheimer. *J. Soc. Mot. Pict. Eng.*, 48: 586-90, June, 1947. The problem of briefing American fliers on bombing missions over Japan was acute because of the accuracy required and the short time available. Motion pictures were prepared in advance of missions showing course, target areas, visible landmarks, and return course. As part of this project, motion pictures of a radar scope were simulated. Not only was an accurate replica of a scope portrayed, but these films were readily produced. The process is described in the paper. (Author's Abstract)

High-Speed Photography. I. External Surfaces and Opaque Objects. G. A. Hawkins and C. E. Balleisen. *Machine Design*, 19: 127-33, August, 1947. The authors describe briefly the techniques and apparatus used during the war to study the mechanisms of high-speed machine guns, which can be applied to the analysis of other machines operated at speeds too high for the eye to perceive. Two types of high-speed photographs were made: (a) reflected light, and (b) shadow photographs. In (a), a high-intensity light flash replaces the camera shutter, and either single-exposure or multiple-exposure pictures can be taken. The authors used a high-voltage spark gap, a Strobotac and Strobolux combination, or electronic flashtubes, such as the Sylvania R4330, for making short time exposures. Super-XX Film, an f/3.5 lens, and a standard camera. In (b), shadow photographs are made by allowing a high-speed particle, e.g., a bullet, to travel between the high-intensity light flash and a photographic plate. Because of the differences in the index of refraction in the different parts of the fluid (air) near the object, a pattern of the disturbances is obtained on the plate. The pattern can be used to study the effect of compressibility on the fluid through which the particle (bullet) passed. K.G.

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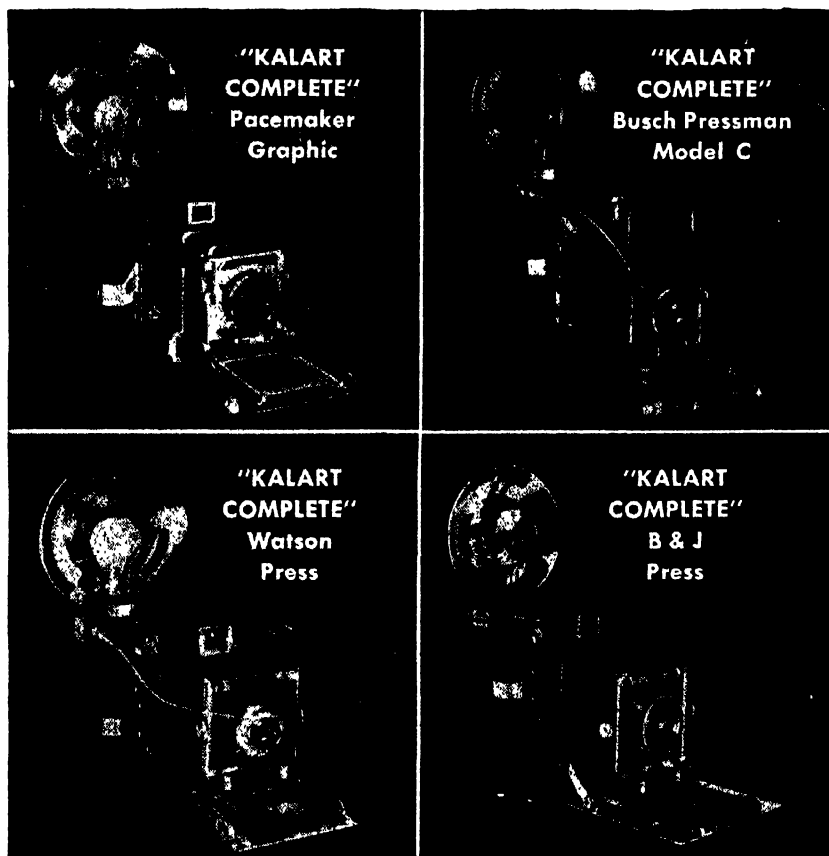
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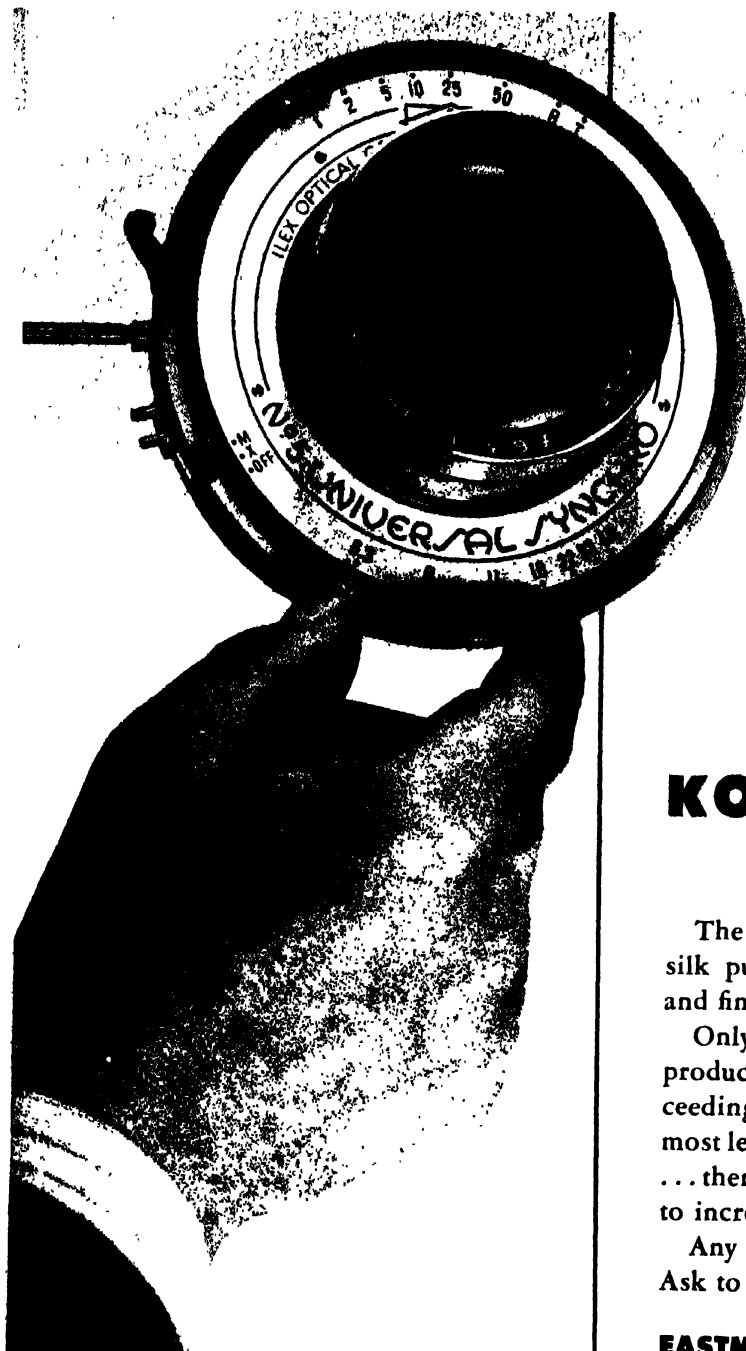
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3¼ x 4¼	5 in. (127mm.) f/4.7	5 in.	6 in.	No	Kodak Flash Supermatic
5 x 7	8½ in. (216mm.) f/6.3	8½ in.	10½ in.	* Yes*	No. 3 Ilex Acme Synchro
6½ x 8½	10 in. (254mm.) f/6.3	10 in.	12½ in.	Yes*	No. 4 Ilex Acme Synchro
8 x 10	12 in. (304mm.) f/6.3	12 in.	15 in.	Yes*	No. 4 Ilex Acme Synchro
8 x 10	14 in. (356mm.) f/6.3	14 in.	17½ in.	Yes*	No. 5 Ilex Universal Synchro

*Diaphragm setting rings have audible "click" stops.

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sion's activity at Cincinnati convention. Moved by Caldwell, seconded by Barrett, and unanimously carried that list of officers be approved.

Moved by Barrett, seconded by Caldwell, and passed that films entered in contest at 1947 convention, which was later cancelled, be eligible for entry in 1948 contest.

Moved by Barrett, seconded by Caldwell, and carried that suggestion by Chairman Tuttle that various committees be set up within the Division be referred back to him for further study and consideration.

Moved by Barrett, seconded by Caldwell, and passed that suggested project of making a motion picture of activities at Cincinnati PSA Convention be given further study before definite action is taken.

Meeting adjourned at 5 PM.

Arthur C. LaDow

Arthur C. LaDow, Chairman of the Eastern States Section of the PSA Motion Picture Division, died on March 28 at his home in Woodbury, N. J., at the age of 50.

A consulting engineer, prominent lecturer, and photographer, Mr. LaDow was well known in the East for his popular films and lectures on the natural history of the New Jersey Pine Barrens and also the historical sites of his native state.

In addition to his documentary color films, he produced over 1,000 original Kodachrome slides for use in visual education in public schools. He also produced the slides for visual aid for a text book on elementary science.

Mr. LaDow was corresponding secretary of the Geographical Society of Philadelphia, a past president of the Gloucester County CC, and a member of the following organizations: Academy of Natural Sciences, Phila., New Jersey Audubon Society, Gloucester County Historical Society, Cape May County Historical Society, Delaware Valley Ornithological Club, Gloucester City Historical Society, N. J. Folklore Society, and the Penna. Society of N. J.

Can I make a still picture with my camera of a 16mm movie projected on my screen? — C.P.S., DALLAS, TEX.

You can make a still picture this way, but unless you have a lot of good luck, the results are apt to be disappointing.

The projected image probably will not have the all-over sharpness present in the 16mm original. There is also the possibility of getting fuzzy images from slight movement of the projected image on the screen. The camera must be close to the projection axis of the projection lens; otherwise you will get distortion. It is also necessary to give still camera exposures of 1/10 or 1/5 second. If an exposure of 1/25 or 1/50 second is given to stop action, you are very likely to make the picture during the cycle when the film is being advanced and the projector shutter is closed. During this part of the projection cycle the screen is dark and you

would not get any image on your still picture film.

I'm having splicing trouble. My films won't stick together for very long. They come apart the second or third times through the projector. What's wrong? — Dr. S.E.G., BOSTON, MASS.

Any one of several things might be wrong. I wish you would provide more symptoms so we might make a more accurate diagnosis before we prescribe.

1. Check your film cement. If it is not fresh and the bottle has been unstoppered, the solvent has evaporated and will not work satisfactorily.

2. Are you scraping all of the emulsion and binder layer from the film base? Film has three layers—the base, the emulsion, and the binder which holds the emulsion on the base. All of the emulsion and all of the binder must be removed so that the two film bases can be dissolved (with good film cement) one into the other.

3. Often oil and grease from projectors gets onto the base side of the film. This

will also interfere with good cohesion between the base surfaces.

Films should not be just "stuck" or "glued" together. A good splice is, really a weld, wherein the two bases, softened with a solvent, flow together and form a continuous molecular structure. A good weld should be stronger than the film itself.

Can I make movies of an indoor ice show, staged in the local auditorium? — J.F.R., BUFFALO, N. Y.

Yes, it can be filmed with movie cameras providing you have a camera equipped with an f/4 or larger aperture lens. The following table contains the necessary information:

Color Film (Indoor Type)—16mm—use 50mm f/1.6 lens at largest opening f/1.6
Color Film (Indoor Type)—16mm or 8mm—f/1.9 slightly underexposed—not satisfactory
Black-and-White Panchromatic Film
Medium Fast Pan—16mm or 8mm—standard lens set at f/2.7 or 2.8
High Speed Pan—16mm standard lens set at f/4

Filming for Fun

Movie Making Indoors

MOVIE MAKING indoors at night was once a technique which was restricted exclusively to Hollywood. When the first movies were made on motion picture stages by means of artificial lighting, it was an event worthy of nationwide notice. But photography has become so simplified, and so complete and inexpensive are the facilities now offered the home movie maker, that picture making indoors or at night is now easily within range of every movie camera owner.

There's nothing whatever difficult about it. As thousands of movie enthusiasts have discovered, it is, if any thing, just as easy and even more certain than movie making outdoors. And the picture possibilities it opens to the camera owner are almost limitless when life in the household can be made a full part of the home movie collection.

To make good movies indoors at night, you need only a few properties: two No. 2 flood lamps—available at practically all camera dealers—and a pair of reflectors to

hold and direct the light from the bulbs.

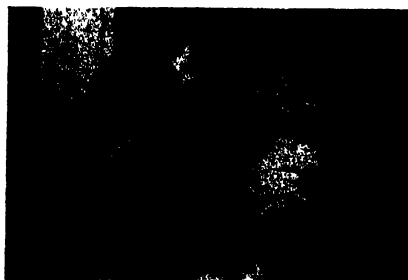
If you'll check the instruction sheet or card that comes with the film, you'll find all of the necessary data for indoor picture making. Set your lights up so they are superimposed upon the subject, estimate the distance from the lights to the subject, consult the exposure card to determine the proper lens opening for filming at the light-to-subject distance, and you can let 'er roll.

Here, however, are some tips for getting the most from your lights and your indoor movie making:

Use either indoor-type color film or extra fast black-and-white film. Indoor-type color film is color balanced to give you perfect color rendition with flood-type lamps; and thus, if you choose, all of your indoor color movies can have the same full-color beauty as your outdoor scenes.

Don't mix daylight and yellow artificial light when using color film indoors. The illumination produced by most flood lamps is rather ruddy in tone; daylight has a basically blue hue. When movie making indoors with indoor-type color film and flood lamps, all daylight must be excluded from the room or a blue-toned effect will be apparent in the film wherever daylight strikes the subject (which is no problem at all after dark).

Always superimpose your lights upon the subject. Turn on one at a time. Direct that light at your subject, but don't concentrate on the subject's face or it will be over-exposed. Note the coverage given by the first light, then snap it off; turn on the second, and direct it toward the same location. When both lights are superimposed upon the general subject area, you are ready to begin filming.



Indoor movies of pleasant family scenes like this are easy to make in full color with just simple lighting equipment.

MOTION PICTURE DIVISION Photographic Society of America

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All articles and notes having reference to motion pictures or cinema societies to be published in this section should be addressed to the Editor, Motion Picture Section, PSA Journal, P. O. Box 204, San Jose, Calif.

The Newsreel

Ralph V. Wilson, our Los Angeles correspondent, reports that he has found a place where Printon prints can be made from enlarged 8mm frames. The firm is called The House of Color and its address is 1108 Seal Way, Seal Beach, California. Mr. Wilson says the quality of work which he received was excellent considering the difficulties involved in the process.

Both 16mm and 8mm films and some of the problems in producing and reproducing them came in for discussion at the 63rd Semi-Annual Convention of the Society of Motion Picture Engineers held in Santa Monica in May. Among the topics discussed were "16mm Film as a Medium for Television Program Material," "Magnetic Sound for 8mm Motion Pictures," "An improved 35mm to 16mm Optical Reduction Sound Printer," "A 16mm Film Phonograph of Advanced Design for Professional Use," and "Technical Aspects of 16mm Feature Motion Picture Production."

A new type of safety motion picture film base was also described at the SMPPE Convention. When generally adopted, it will provide "Safety" film for professional motion picture use in the 35mm size. Extensive tests have been conducted by circulating, through various film exchanges in the United States, duplicate pictures on the conventional nitrate base and on

the new base. Results obtained with the new base show that there is a low shrinkage of the film which keeps it free of buckle and the resulting in-and-out-of-focus images on the motion picture screen; tensile strength, rigidity and flexibility of the new film are more like nitrate film than earlier safety films; greater resistance to effects of moisture and humidity will give less processing trouble; and projection quality, which is better than earlier safety films, is equal to nitrate film in screen steadiness and appearance. A new cement, now being manufactured, will make satisfactory splices with older types of safety film and with the nitrate film.

A grant by the Carnegie Corporation of \$10,000 a year for the next two years to the Film Council of America has been announced by Stephen M. Corey, Chairman of the Board of Trustees. The money is earmarked for the salary and administrative expenses of an Executive Director who will devote his time to the organization of Community Film Councils throughout North America. 87 Councils are already organized, and a goal of 350 has been set for this year. Thurman White has been serving as Executive Director. J. A. Maurer, pioneer engineer in the field of 16mm motion picture equipment and technique, has been named as the first recipient of the newly instituted Samuel Warner annual award.

J. H. McNabb, President of Bell and Howell Company, comments on the growth of 16mm motion picture in his annual stockholders' report. "Prior to the war, Los Angeles had one sound projector for every 4,000 pupils in its public schools; now they have one for every 250 students. Las Cruces, New Mexico, a town of only 8,000 inhabitants, now has an audio-visual budget of \$4,000 a year." Even with the tremendous increase in audio-visual education in American schools, they still have only 50 per cent of the number of projectors Hitler had in German schools 10 years ago, Mr. McNabb says.

Technical Devices announces a new 750 watt, sprocketless and gearless, 8mm silent projector. It has an f/1.6, one-inch, coated lens and can be threaded in 20 seconds. It is built in a self-contained carrying case, weighs approximately 12½ pounds, sells for \$89.50.

Nominations

The Nominating Committee of the MP Division, consisting of Glenn E. Matthews, Chairman; Ray Little and Phillip O'Connor, announces the following slate: Chairman—Harris B. Tuttle, APSA; Vice Ch.—F. H. Richter-kessing, APSA; Sec.-Treas.—Vincent Hunter, APSA

Officers of the San Jose (Cal.) Movie Club recently sent out a questionnaire to the members asking them to express preference as to various types of activities which the club should undertake. Among the items for which a member could ballot were: Field Trip, Scenario for Library, Club Production, Gadget Night, Talks on Various Phases of Photography, Showing of Members Films, Question Box. The club also decided to follow the policy of having its annual contest judged by the members themselves, using a score sheet similar to that developed by the Motion Picture Division for use in judging the PSA International Movie Exhibition.—N.B.

Executive Board Meeting

Meeting held at offices of Dunningcolor Corporation, Hollywood, California, March 14, 1948.

Present: Vice Chairman Frank Richter-kessing, Nestor Barrett, Mrs. Mildred Caldwell, Vincent Hunter, Stanley Midgley, Ralph Wilson. Quorum present.

Moved by Hunter, seconded by Caldwell, and carried that Nominating Committee consisting of Glenn E. Matthews, Chairman; Ray Little and Phillip O'Connor as selected by Chairman Tuttle, be approved.

Resolution abandoning the use of the word "portfolio" in connection with circulating motion pictures sponsored by the Division, was introduced by Barrett, seconded by Hunter, and unanimously carried.

On suggestion of Vice Chairman Richter-kessing, Stanley Midgley was appointed to study various other word combinations which might be used in connection with circulating motion picture groups.

It was moved by Barrett, seconded by Caldwell, and carried that financial statement showing deficit of \$79.06 in connection with Oklahoma City Convention be approved and money transmitted to local committee covering deficit.

Hunter exhibited preliminary design for Certificate of Award in connection with motion picture exhibits to be held by the Division at annual conventions of the Society. After discussion and suggestions for certain minor changes, it was moved by Richter-kessing, seconded by Barrett, and unanimously carried that design be approved, 500 overlays be printed, and Secretary be authorized to have printing done in Los Angeles so that Mr. Caron, artist who designed certificate, could supervise printing.

Moved by Hunter, seconded by Barrett, that same rules which governed 1947 International Motion Picture Exhibition be used in connection with the 1948 Exhibition at Cincinnati.

Richter-kessing presented list of persons to make local arrangements for the Divi-

Print Analysis

By HARRY K. SHIGETA, FPSA

ONE OF THE important and difficult things in portraiture is the truthful delineation of character. It is a subtle art and is most difficult when some unrecognizable habit or trait of the sitter is to be captured. There are, of course, other physical problems to be considered: lighting, posing, composition, expression, and tonality.

The print submitted for this month is a portrait of a man who has a fine facial character. And it is imperative that we try to capture, besides the mere physical likeness, something of the inner qualities of the man.

Expression

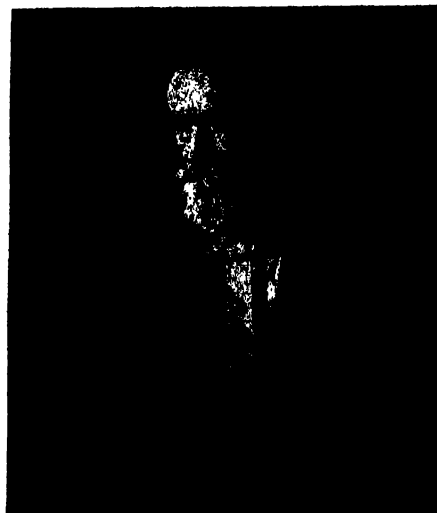
To a large degree the maker has been successful in this respect. He has captured the inner-man, the qualities of mellowness and kindness. There lurks in the man's expression a trace of mirth, and a sympathetic understanding, as if he were patiently putting up with the time-taking maneuvers of the photographer.

It is on rare occasions that we find the sitter so cooperative. Often they are anything but cooperative and tax the ability and persuasive talent of the photographer to the utmost to secure a satisfactory expression.

I was told once of a famous portrait photographer who, failing to get a desired "rise" in the man he was photographing, deliberately insulted and angered him and thus was able to secure the fire in his eyes. It sometimes takes all sorts of maneuvers, tricks, and guises to arouse emotion in the sitter, for expression is but a reflection, mirrored in the man's face, of his inner emotion and is a spontaneous thing. It has to come from within.

Hands

The hands in portraiture are, next to the face, the most expressive part of the body. The old masters knew



this and put them to advantageous use in building up composition, as well as in telling something of the personality of the sitter. Much can be expressed in hands by skillful placement, and by their structure, size, and texture. The rough and worn hands of a toiler, the smooth and shapely ones of a young girl, or the round and chubby hands of a baby, each tell a definite story. I have seen a portrait of a man without his face but who was "captured" fully through his hands.

Pose

Pose and composition cannot be discussed separately because they are so linked to each other that in actual practice they are really one.

While it is necessary to arrange the contour of the figure in relation to the square of the frame lines so that the spaces thus derived be interesting and varied, the figure must be posed so that it appears natural and unforced. Whether standing or seated, the sitter must be made to feel perfectly comfortable and relaxed. There should be no indication of stiffness or strain in any part of the body.

Sometimes such strains are traced to a least suspected part, as in a case I had some years ago. I had quite a bit of trouble with this sitter, who seemed to be taut and stiff in spite of many poses suggested. Finally, it was traced to his ankles which were locked tight as if in a death grip. When these were unlocked and separated, all tautness vanished.

It may be advisable sometimes, though the pose has been fixed, to let the sitter rise from the chair and

Delineation of Character

walk about a little. He often will become more natural then, even though he strikes the same pose.

In the portrait reproduced here, the hands are placed in an awkward position and the sitter himself seems to be aware of it. Printing down of this area did not help much. As a matter of fact, it was overdone and has become too obvious. Had the hands been posed in some natural manner, such as holding a pipe or a pair of reading spectacles, the hands would become a part of the man and the picture. (Remember the portrait of President Truman by Karsh, in which the President is portrayed in the act of putting on his glasses?) If the hands are difficult to manage, try some accessories—newspaper, a book, pencil, or anything associated with the man's personality.

Lighting

The lighting used in this portrait is generally satisfactory. However, in delineation of this type, it may be well to have the light source higher. This will cast more shadows in the lines of his face and help to bring out his facial character.

The "fill-in" light on the shadow-side seems to be stronger than necessary, and also the overhead light. The lighting as a whole should appear to come from one source and the secondary light should not compete with the major light. There is too much illumination on the shirt front, which could be lessened by the use of a higher light source.

The most common mistakes with beginners are over-exposure and over-development. They destroy the skin texture and subtle tonality, which are so important in portraiture. No amount of after-treatment can bring them back once destroyed. Try to produce a well-balanced negative that requires no dodging or printing in. *It can be done.*

The Beginnings of the Three-Color Process in the United States. *Photo-Engravers' Bull.*, 30no2:17-30. Sept., 1940.

Privately reprinted in a 16-page pamphlet. The contributions of Frederic Eugene Ives (1856-1937), Alfred Stieglitz (1864-1946) and William Kurtz (1834-1904) are described.

Memories: Photo-engraving in New York City, 1889-1900. *Photo-Engravers' Bull.*, 33no4:92-103. Nov., 1943.

Privately reprinted in 12-page pamphlet.

More about the Beginnings of the Three Color Process in the United States. *Photo-Engravers' Bull.*, 33no5:36-37. Dec. 1943.

Privately reprinted in 2-page folder.

Photo-engraving. *Encyclopaedia Britannica*, 17:793-6. 1945.
Reprinted in a 12-page pamphlet.

May 31st. *Photo-Engravers' Bull.*, 34no11:30-32. June, 1945.
Biography of Karl Klič (31 May 1841-16 November 1926) and an account of visiting him in Vienna in 1925.

Translations by Edward Epstein

EDER, JOSEF MARIA. **History of Photography.** New York, Columbia University Press, 1945. xx, 860 pp.

A translation of the 4th ed. of *Geschichte der Photographie*, Halle, Knapp, 1932. Epstein undertook the translation in 1932, after having met the Austrian scholar in the Tyrol. The translation remained in manuscript during the Nazi regime. It was finally possible to publish the translation in the closing months of the war. Eder's *Geschichte* has long been controversial, for it combines a vast amount of knowledge with a lack of proportion and an appalling number of errors of fact. Some of the errors have been corrected in the translation, but Epstein felt it his duty as translator to stick closely to the original. "Notwithstanding its seeming chauvinism," he wrote in the Translator's Preface, "The work is unique, and it is a monument to Dr. Eder's long years of study and an eloquent witness to his accomplishments."

FOUQUI, VICTOR. **The Truth Concerning the Invention of Photography; Nicéphore Niepce, His Life, Letters and Works.** New York, Tennant and Ward, 1935. 163 p.

Translation of *La Vérité sur l'invention de la photographie*. Paris, Librairie des Auteurs et de l'Académie des Bibliophiles, 1867.

PORONNÉL, GEORGE. **History of the Discovery of Photography.** New York, Tennant and Ward, 1936. 272 p.

Translation of *Histoire de la découverte de la photographie*, Paris, Publications photographiques P. Montel, 1925. First published in 1934 in a facsimile typescript edition of twenty-five copies.

———. **Two Unpublished Documents concerning the History of the Daguerreotype.** *Phot. J.*, 78:28-35. Jan., 1938.

Translated from *Bull. Soc. franc. phot.*, ser. 3, 20:141-53. Aug., 1937.

———. **Commemoration of the Centenary of Photography.** *Mechan. Eng.*, 61no1:24-26. Jan., 1939

Translated from *Petite Chronique mensuelle de la Soc. franc. phot.*, année 7:65-6, 73-5, Oct.-Nov., 1938.

———. **Louis Ducos du Hauron, His Life and Work.** *Photo-Engravers' Bull.*, 28no7:18-20, no8:35-46. Feb.-Mar., 1939.

Translated from *Bull. Soc. franc. phot.*, ser. 3, 5:149-63, 25:17-21. May, 1914 and Feb., 1938.

STENGER, ERICH. **The History of Photography; its Relation to Civilization and Practice.** Easton, Penna., Mack Printing Company, 1939. xiv, 204 p. Illus.

A translation of *Die Photographie in Kultur und Technik*;

ihre Geschichte während hundert Jahren, Leipzig, Verlag E. A. Seemann, 1938. The preface to the German edition by Heinrich Hoffman is omitted. The following "Notice" was issued with the book: "This book was on the press and scheduled for publication when the political conditions arising in Europe at the end of August led the publisher to disavow any sponsorship for the book. I feel that I must proceed with the publication of the work as originally planned. First, because of my agreement with the German publisher . . . Second, because I feel that I should not allow personal antipathies to interfere. Third, because the English speaking student of the history of photography is entitled to a true picture of the present German viewpoint of the subject."

VALICOURT, E. DE. **A Short History of the Origins and Development of Photography.** *Photo-Engravers' Bull.*, 28no5:18-25. Dec., 1938.

A translation of Chapter I of Valicourt's *Nouveau Manuel complet de photographie*, Paris, Roret, 1851, with 24 notes correcting and amplifying the text. Privately reprinted in an 8-page pamphlet.

VILLE, GEORGE. **The History and Progress of Photography.** *Amer. Photo Engravers*, 31:15-20, 123-8, 231-6. Jan.-Mar., 1939.

Translation of Ville's "Introduction" to L. D. Blanquart-Evrard's *Traité de photographie sur papier*, Paris, Roret, 1851. With 19 footnotes commenting upon and correcting the text.

Comment by J. S. Mertle, FPSA

To the Editor: Having read Mr. Newhall's interesting bibliography of Edward Epstein, perhaps these comments may be of interest:

I knew Mr. Epstein for many years (vide my obituary of him in the Sept., 1945 issue of *American Photo-Engraver*, pp. 807-811). He donated many priceless things to my collection, including his private correspondence files pertaining to his photographic researches.

In addition to the "Short Title Index" of the Epstein collection, Mr. Epstein, in May, 1942, issued a 29-page listing of "Accessions," in the handwriting of John A. Tennant, who gave Epstein much practical and clerical aid in his literary undertakings.

Concerning the bibliography, I think there should be included William Gamble's "The Beginning of Half-Tone" (Item No. 1281). While Epstein did not write this work himself, he caused it to be reprinted in the United States in 1928; and he more than once told me that it was perusal and study of Gamble's paper that was instrumental in fostering Epstein's own interest in the historical phases of photography.

In the section devoted to Epstein's translation of Eder's "Geschichte," the statement that—"The translation remained in manuscript during the Nazi regime. It was finally possible to publish the translation in the closing months of the war"—might lead to the erroneous conclusion that the Nazis directly interfered with publication of the translation. The Nazis were a filthy tribe, but they had nothing to do with hindering publication.

The real cause for the delay were the exorbitant demands of the German publisher (Knapp) and Eder's rockbound determination not to permit changes and corrections of obvious errors and misstatements in the German original.

I hint at the situation in my Epstein obituary, and his correspondence with Knapp shows that the latter welshed on his original agreement and later demanded a higher price for translation rights. This Epstein refused to pay. The translation finally was published after all German technical literature was placed at American disposal by the office of the Alien Property Custodian.

Perhaps you are not aware that the last work on which Epstein was engaged was an English translation of the original German version of Prof. Karl Albert's biography (1927) of Karl Klietsch, inventor of rotogravure. The translation was completed a few weeks before Epstein's death, and his corrected manuscript is now in my archives. It comprises 63 pages of typewritten matter.

J. S. MERTLE; FPSA

A Bibliography of

EDWARD EPSTEAN

(1868–1945)

Compiled by BEAUMONT NEWHALL



Edward Epstean — Photographed by Mr. Newhall in 1939

EDWARD EPSTEAN was a unique patron. He chose to back with his talents and fortune a field of scholarship still little-known and barely recognized—the history of photography. Other retired business men have collected that which is rare for the sake of its rarity, seeking the guidance of experts in fields foreign to their professions. Not so our friend Epstean. A photoengraver since 1892, he found it fitting to spend the last years of his life immersed in the history of the whole field of which his craft was a part—photography.

In his desire to put tools into the hands of those who shared his interests, he created the outstanding library which, as the Epstean Collection, became part of Columbia University in 1934. He made it possible for catalogues of other important photographic libraries to be printed—notably that of the Royal Photographic Society in London.

Impatient with the typographically handsome but cumbersome catalogue which Columbia University issued of his own library, Epstean printed an ingenious short title index to it. Realizing that not all scholars of the history of photography would share his gift for languages, he embarked upon an ambitious program of translating the standard histories. This activity as a translator was matched by original writings. These contributions are scattered through many periodicals; it is the purpose of this list to show where they may be found.

It is hoped that this record of the literary work of our friend will stand at once as a monument and as a guidepost.

Articles by Edward Epstean

Reasons, 'Rithmetic and Reparations. *Photo-Engravers' Bull.*, 22no1:6–14. Aug. 1932.

Reminiscences of a trip to Europe, including notes on visits to Prof. Eder and other outstanding figures in the photo-mechanical reproduction world.

William Henry Fox Talbot. *Photo-Engravers' Bull.*, 23no11:14–37. Jul., 1934.

History of Color Photography. *Photo-Engravers' Bull.*, 23no12:3–16. Jul., 1934.

Written in collaboration with John A. Tennant.

Nicéphore Niepce. *Photo-Engravers' Bull.*, 24no1:12–31. Aug., 1934.

Daguerre. *Photo-Engravers' Bull.*, 24no3:28–45. Oct., 1934.

Daguerreotype in Europe and the United States, 1839–1853. *Photo-Engravers' Bull.*, 24no4:262–274. Nov., 1934.

Written in collaboration with John A. Tennant. Privately reprinted in 16-page pamphlet.

George Eastman: The Eastman Kodak Company. *Photo-Engravers' Bull.*, 25no2:10–27. Sept., 1935.

"To me, the greatest merit of George Eastman lies not so much in the fact of his having built up a great business, of having lavishly given monies to education and charitable institutions, but for having established a scientific sanctuary where great thinkers, inventors, and technicians may work in the study and research in the Science of Photography . . ." A 2-page biographical sketch of Dr. C. E. K. Mees is included as in appendix.

Frederic Eugene Ives. *J. Appl. Phy.*, 9:226–36. Apr., 1938.

Written in collaboration with John A. Tennant

The Centenary of Photography and the Motion Picture. *J. Soc. Mot. Pict. Engrs.*, 32:253–63. Mar., 1939.

A lecture presented to the Atlantic Coast Section of the Society of Motion Picture Engineers at a meeting in New York on 11 January 1939.

An Epilogue to the Centenary of Photography. *Penrose Annual*, 42:93–98. 1940.

"The history of photography is one of the most engaging cultural and educational pursuits. It has been written, better than I can do, in English by 'Historicus' (the late George Brown) in the files of the *British Journal of Photography* . . . in French by Georges Potonniée, and in German by Dr. J. M. Eder in his monumental work."

The Facts about Nicéphore Niepce. *Phot. J.*, 80:168. April, 1940.

An answer to several questions raised by J. Dudley Johnston in *Phot. J.* 80:17–18, Jan., 1940, indicating sources of information not mentioned by Johnston which verify his assumption that two heliographic plates of Cardinal d'Amboise exist.

The First Halftone Blocks. *Phot. J.*, 80:269. June, 1940.

In Tritton's and Wilson's article "The Preparation of Vignetted or Contact Screens," *Phot. J.* 80:59–64, the pioneer photo-mechanical reproductions of Horgan were referred to as "half-tone blocks." Epstean points out that as these plates were planographic they should not be referred to as blocks and suggests that halftone be spelled without a hyphen. Acknowledgment is printed from the authors.

first week or two of August should offer the finest atmospheric conditions. There is much good weather before this, but there is too much snow lying in drifts and banks, which is apt to create spotty pictures. Generally speaking, the best mountain landscapes are made when almost everything is covered with snow, or when it is almost gone except at higher elevations. We who visit Rainier many times a year are inclined to turn our cameras toward near objects, trees, flowers, animals, etc., in the spring and early summer

when distant views are unsatisfactory.

In many years there is much fine weather through September and October, and it is often then that the best pictures of the year are made. Hazy days, nippy nights and the absence of biting insects make it an ideal time. The sun is by then down on the southern horizon, and pleasing lighting is noted all day long. It has been known to rain at Rainier during the fall months, however, and the photographer coming from afar is cautioned that no guarantee of good weather, expressed or implied, is

hereby made! Choose your own time!

I could go on and on, telling of the good picture possibilities noted at Mt. Rainier during a quarter-century of tramping the tall hills. But, I shall conclude by quoting one last statistic, furnished by John C. Preston, superintendent of Rainier Park. Last year's travel figures showed an attendance of 1,067,979 at Mt. Rainier. This was exceeded by only one other park in the U. S., the Great Smoky Mountains National Park which, paradoxically, is located on the far eastern seaboard!

PSA Personalities — F. R. RATNAGAR, FPSA

BY JACK WRIGHT, FPSA

A MONSOON which seriously damaged his 1770 Gagliano violin was partly responsible for F. R. Ratnagar's taking up amateur photography and gaining worldwide recognition as a pictorialist.

Mr. Ratnagar was born in Poona, India, in 1899, and was educated in Bombay and London. During seven years as a student in London he had free scope to indulge his first hobby, which was music. He had taken up the study of the violin in order to satisfy his craving for some form of art expression.

On returning to Bombay in 1925 he found his musical opportunities considerably lessened. However, he enjoyed playing chamber music until a monsoon caused his violin to open up, leaving him for 10 years without an instrument worth playing.

Starved for artistic self-expression, he fortunately stumbled upon pictorial photography. Although he had fooled around with a camera from childhood he had never thought of using it as an instrument of art. For years afterward he felt like kicking himself because his student quarters in London had been but two doors from the headquarters of the Royal Photographic Society and he had never stepped inside to view an exhibition.

Mr. Ratnagar set about initiating

himself in his new hobby by reading everything he could obtain on the subject. He purchased a $\frac{1}{4}$ plate Soho Reflex, which remains his favorite camera, although he has tried several miniatures.

"Amateur photography in India is quite different from that in the United States or England," he says. "We are much handicapped by distances, lack of proper instruction and absence of good exhibitions, even in the largest cities."

"Harsh light and high temperatures are two of the things we have to contend with. The conditions of the light necessitates our going out in search of outdoor subjects in the early mornings or late in the evenings, except in very high areas. The second drawback — the temperatures — makes the 'sweet' working of chemicals (so necessary for good negatives and sparkling prints) impossible except for two or three months in the winter.

"We have to depend for all our supplies upon the United States or the United Kingdom. There have been few supplies of film or paper on sale here for four years. Some of us have had to suspend photographic activity or risk using materials which had turned bad.

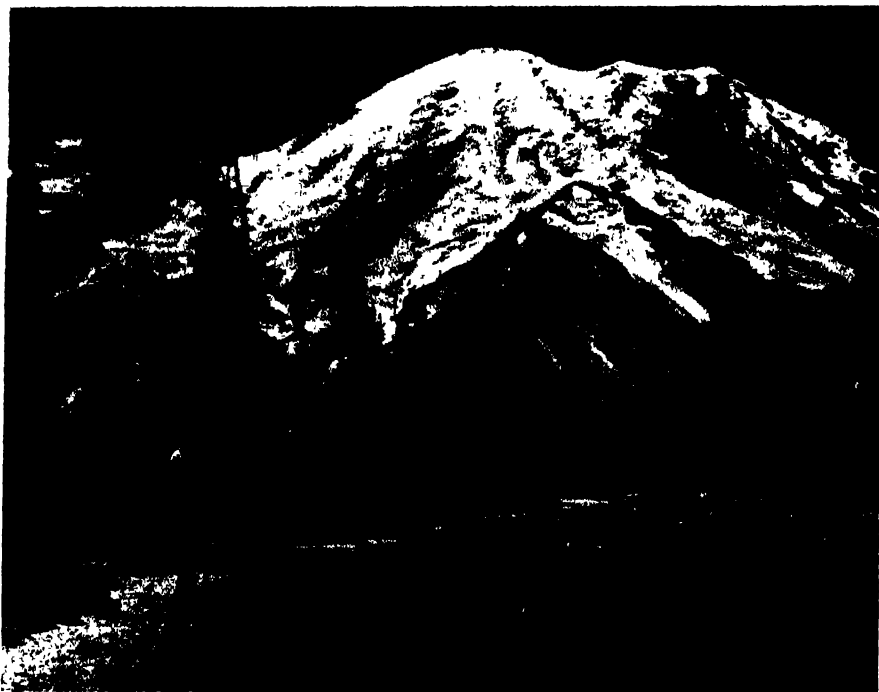
"Despite these handicaps and drawbacks, however, amateurs in



F. R. RATNAGAR, FPSA

India are as devoted to the hobby as any amateur anywhere."

Mr. Ratnagar has received many photographic honors and has an enviable salon record. He is a charter member of the Camera Pictorialists of Bombay, a Fellow of the PSA, a life Fellow of the Royal Photographic Society, and active in other organizations. His business is that of an exchange and finance broker and consists of arranging foreign exchanges and loans for importers and exporters.



ENCASED IN ICE

George L. Kinkade

ably 16mm, equipped with long focus lenses, will get the best results.

A Riot of Color

As mentioned above, the slide maker will find Rainier a riot of color from the first flowers until late fall. Those who have never seen an alpine flower bed can scarcely believe their eyes when coming to Rainier for the first time. The colorist is often confused and attempts to get the entire mountainside in one slide, before he learns that the best procedure is to shoot individual flowers. Close-up focussing attachments are invaluable.

Fall colors will first appear in September and may last until late October. Vine maples, cottonwood in lower elevations, and huckleberry, blueberry and mountain ash higher up, transform the forests and meadows into flaming vistas. The maples will be observed first turning to brilliant yellows and reds in early September at elevations up to about 4,000 feet. They will be found in all stages of coloration at varying elevations for about a month.

The color worker who will take advantage of the almost fantastic effects in the alpine parks, where blueberry, huckleberry and mountain ash turn the landscape into banks of

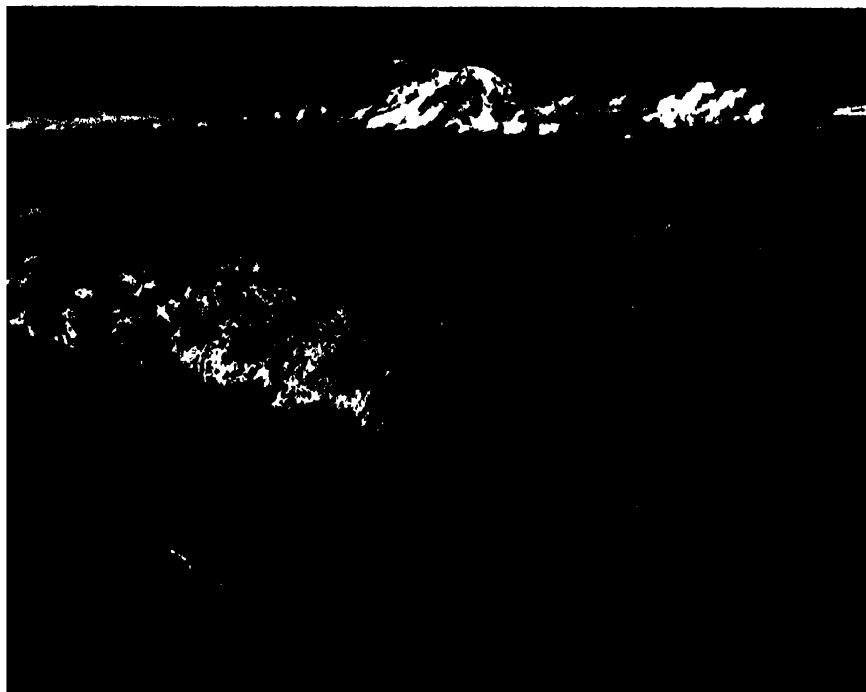
fire, will find the height of the season compressed into two or three weeks. This past fall the most brilliant colors were photographed on the weekends of September 21 and 28. A week later they were almost gone. Beautiful yellows of cotton-

woods, especially in the lower valleys of the east side, were observed until the last of October.

The Park Service and the Highway Department make valiant efforts each winter to keep the roads open to Paradise Valley and Cayuse Pass. Thousands of skiers throng to these areas, among them many photographers. Winter photography, of course, is rugged. Some years it seems that every week-end the mountains are choked with storm clouds. Thus the successful winter photographer is one who lives within striking distance of the mountain; who can throw sleeping bag and camera into his car on a few hours' notice. It was therefore inevitable that a group of mountain photographers in Western Washington should band themselves together in Foto Alpine and become known far and wide for their superlative winter pictures.

Best Seasons for Pictures

Although the black-and-white photographer will find opportunities during the entire year, there are seasons when picture taking is best at Rainier. Weather records indicate that the last week of July and the



"Dominant"—an infra-red picture taken by Mr. Kinkade of Mt. Rainier from the summit of Mt. St. Helens, about 40 miles distant. Illustrates dominance of Rainier over surrounding mountains and why it is considered one of the world's great mountain peaks.

movie camera is the best "weapon" for these creatures of the wild. Deer seem to be almost everywhere and may be easily pictured. In late summer and fall they abound in the alpine meadows.

Bears also are numerous and in past years were somewhat of a nuisance in campgrounds, where they raided garbage cans, food boxes and open cars. Pictures are legion showing a bruin's posterior protruding from a garbage can. An intensive education program of the Park Service against feeding bears, and widespread humane trapping and deportation to remote areas, has greatly thinned them from roadside and campground. This is an aid to the nature photographer, who now is far more likely to run across *Ursus Americanus* where pictures may be

made without an auto or garbage can in the background.

Ground squirrels and chipmunks abound, as well as the Clark's Crow and Oregon Jay (Camprobber). These friendly animals and birds are easily photographed and no reel is complete without them.

The Whistling Marmot and Cony inhabit talus slopes in higher elevations. Moderate patience will be amply rewarded in picturing these unique animals. Porcupines seem to be increasing and it is not at all unusual to find one in a tree or to have to argue the right-of-way on a trail. Raccoons are also more numerous, and although somewhat nocturnal like the porcupine, may be found around buildings in the daytime.

The piece de resistance, the am-



"Tahoma" was taken by Mr. Kinkade in July, a short distance from Paradise Valley.



"Land of the Gods," by Mr. Kinkade, shows St. Elmo Pass and Winthrop Glacier, on the northeast side of Mt. Rainier. Although a stiff climb, this area may be reached in a day from the White River public campgrounds.

bition of every nature photographer worth the film he wastes, is the mountain goat. I spent many years in the mountains and only glimpsed an occasional goat or two. In the last 10 or 12 years, however, it seems we bump into them at every turn! Rangers and naturalists of Mt. Rainier are hesitant to say that goats are either becoming more numerous or less wary, but it is my opinion that both are true.

Last summer a Foto Alpine expedition to St. Elmo Pass, high on the northeast side of Mt. Rainier, played hide and seek with a band of goats, and several fair slides and quite a few feet of movies were made. Later in the season a large band was seen on the cliffs of Skyscraper Mountain, within a few miles of Yakima Park. The photographer will find rangers and naturalists anxious to cooperate in advising where goats have recently been observed. All they ask in return is a report on what you find, so that they may correlate facts in conducting their wildlife census.

The problem of making pictures of goats was summed up by one ranger last summer, who said: "Yes, I know; you fellows and we rangers try all our lives to get close-ups of goats and fail, and then some tourist comes along with a box camera and snags a picture of one at point-blank range!"

In regard to goats, it is my conviction that a movie camera, prefer-



"Winter's Shroud" was taken by Mr. Kinkadee from the Chinook Pass highway, a cross-state road passing through the northeast section of Mt. Rainier National Park.

Yet Rainier has been classed as one of the seven outstanding mountains of the world. Why? For one thing it stands above its base of the surrounding Cascades nearly 9,000 feet, making it the dominant feature over an area of thousands of square miles. Also, it carries the most extensive glacial system of any peak in the U. S. Its glaciers rival those of the Alps.

One more item for the record: Rainier is an extinct (at least we, who live in its shadow, hope!) volcano. Geologists estimate its age to be between one and two million years. It is believed by some to have once greatly exceeded its present height of 14,408 feet. Subsequent eruptions and sculpturing of ice are thought to have considerably reduced it in both altitude and mass.

Rainier Park is accessible by fine highways from Seattle, Tacoma and Yakima, Wash., and Portland, Ore. These cities may all be reached by trunk north-and-south and east-and-west highways. Bus service is maintained by the Rainier National Park Company from June 27 to September 2, from Seattle and Tacoma to Paradise Valley and Yakima Park (Sunrise).

Hotel accommodations are available at Paradise Inn and Lodge on the south side of the mountain. At Longmire (southwest) there are rooms and meals in the National Park Inn (open all year). Cottage rooms are also available here. Rooms, meals and cabins are available at Ohanapecosh on the southeast corner. A cafeteria, grocery store and fountain is operated at Yakima Park (northeast).

Photographers visiting Rainier Park will find greater picture opportunities, more freedom of movement and choice of season if they come by car and then camp in one of the many campgrounds provided by the Park Service. Completely-equipped, free campgrounds may be found at Longmire, Paradise Valley, Yakima Park and Ohanapecosh. Less lavish but still adequate spots are White River (northeast), Tahoma Creek (southwest) and Carbon River (northwest). If you come by car from a distance, try to arrive at one of these campgrounds in midweek in order to have a pick of camping sites. On week-ends during the tourist season they are popular spots.

As in other national parks, first-class highways have been built in

Rainier Park to strategic and impressive spots. For the aged or those who have no inclination to use their legs for motive power, scenes of grandeur are theirs for merely glancing out the car window. Views of the mountain from Paradise Valley, Yakima Park and Chinook Pass are so sensational that few can resist taking pictures there, even though they know thousands have done it before!

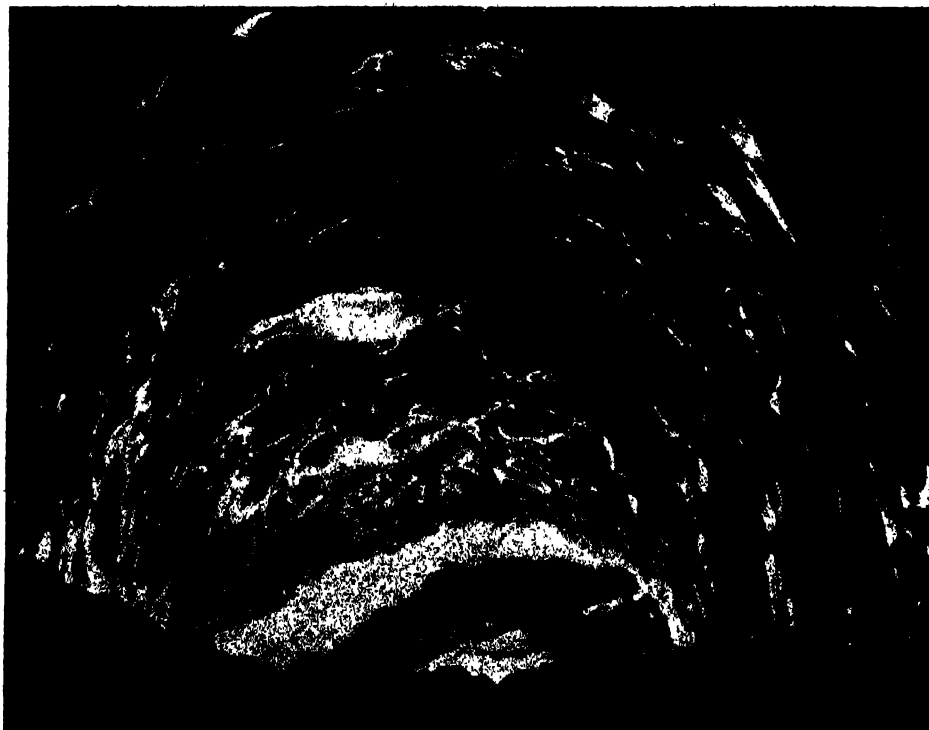
But few good things in life are ours without exertion, and this applies to photographs at Mt. Rainier. Many miles of trails radiate from campgrounds and highways. In remarkably short distances they offer scenes of heavy, primitive forests, waterfalls, lakes, alpine meadows lush with flowers, close-up views of glaciers, far-away vistas of the Cascade mountains and, of course, the inevitable and always changing Rainier itself.

Hardier individuals with a week or two of vacation time will wish to explore at further distances for pictures. One-day round-trip hikes of 12 to 14 miles will take the photographer to many of the noted alpine "parks," each with its own particular charm. Justly famed are Klappatche, Sunset, Indian Henry's Hunting Ground, Van Trump, Summerland, Berkeley, Grand, Moraine and Spray.

The "Wonderland Trail" is 95 miles long and completely encircles the mountain. Shelter cabins are located at intervals of 8 to 10 miles, but campfire permits must be obtained for staying overnight. A seasoned hiker could make this trip in a week, but with little time for taking pictures. Two weeks will allow ample time for a movie, slide or black-and-white story record. The Wonderland Trail should not be attempted unless one is thoroughly "broken in" to carrying a heavy pack, or has the means to hire pack animals.

Variety in Wild Life

Although it is difficult to conduct any sort of "wildlife" census, it is quite probable that there now are greater numbers and more variety of wild life than at any former time. A



"Paradise Ice Caves," by George L. Kinkade, APSA. These caverns in the Paradise Glacier appear and disappear from year to year. Information as to when they are open and safe may be obtained from rangers and naturalists in the Paradise Valley.

A Photographers' Paradise

BY GEORGE L. KINKADE, APSA

WHEN Mrs. Elcain Longmire, wife of pioneer James Longmire, visited the area south of Mt. Rainier in 1885, she took one long look and proclaimed it Paradise Valley. The valley still bears that name, but the untold thousands of photographers who have trekked to Mt. Rainier since feel that the entire National Park is one vast paradise for them.

Many of our national parks are best photographed in one medium: movies, or color, or black-and-white stills. Not so with Rainier—there is no best here! The movie maker can expose to his heart's content on wild life, rushing torrents and waterfalls, camp and trailside activities. Slide makers will find their hands full from the time the first brilliant flowers follow retreating snowbanks until the unbelievably riotous colors of

Why a visit to Mt. Rainier National Park should be the goal of all photographers is vividly told by George Kinkade in his eighth Journal article

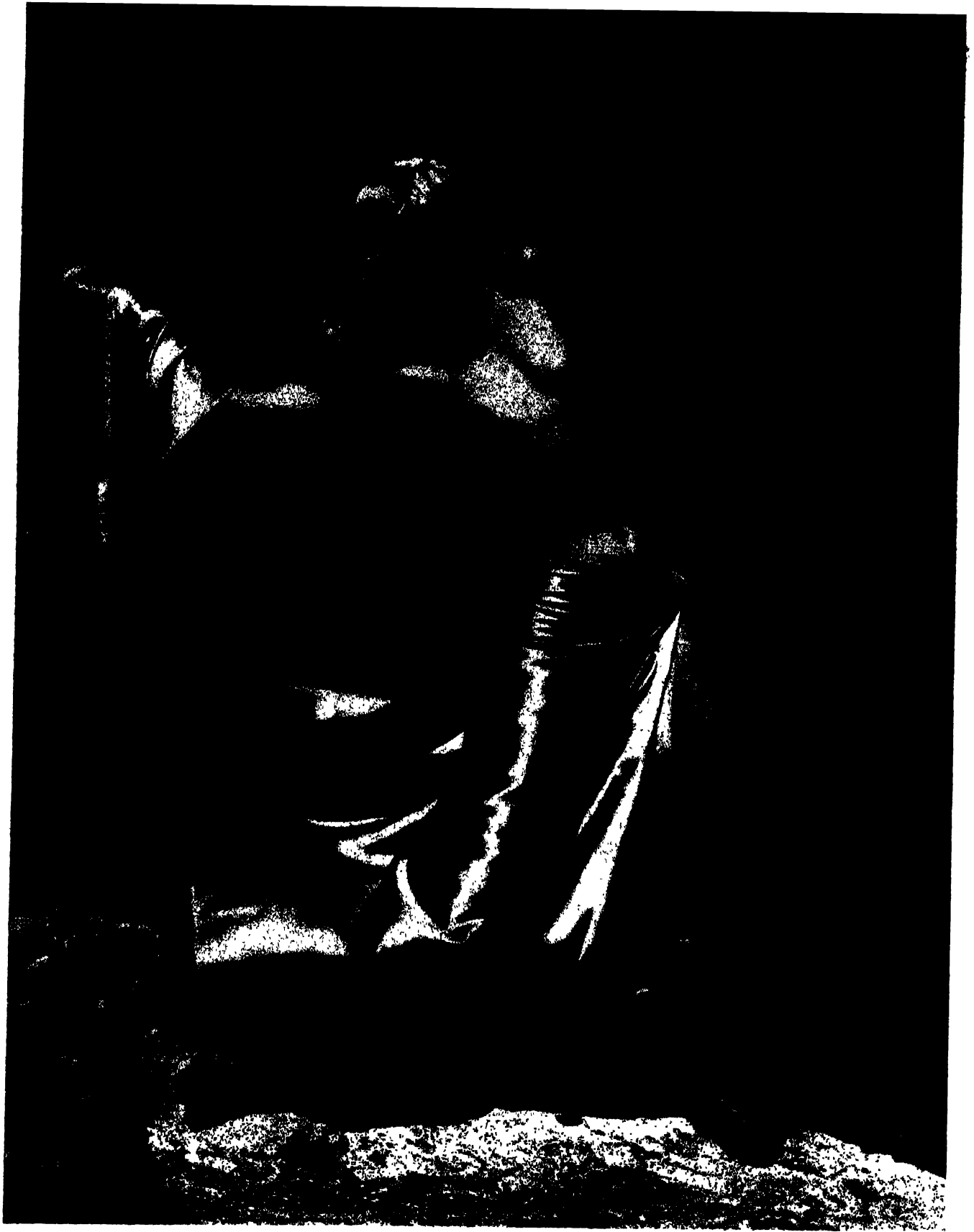
autumn appear. The black-and-white specialists, whether he wields the ubiquitous Kodak or carries an 8 x 10 view camera, can come near duplicating pictures made anywhere else in the world . . . and go on from there!

As most people know, Mt. Rainier National Park is located in the state of Washington. The mountain itself is the main center of interest and the reason for creating the park, which was established by act of Congress in 1899. Rainier was given its name by Capt. George Vancouver of the

Royal British Navy in 1792, when he entered and explored Puget Sound. The name has been in the past a source of intense controversy, being opposed by those who would prefer "Tahoma" or "Tacoma," Indian names.

Why Rainier Is Famous

Rainier is exceeded in height by three other peaks in continental United States, and nine others in North America. Eleven in South America are higher, 13 in Europe, at least 26 in Asia and four in Africa.



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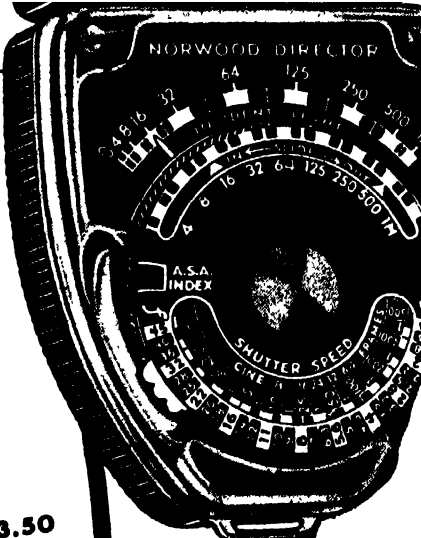
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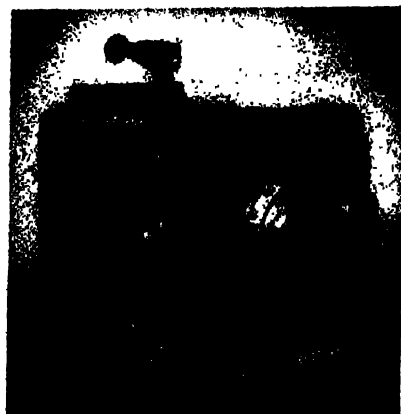
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ROAD TO GOOD WILL . . .

INSTRUMENTAL IN accelerating photographic progress are the dissatisfaction of many amateurs with things as they are and the willingness of manufacturers of photographic equipment and supplies to produce whatever is better whenever it materializes. These efforts may be merely coincidental, but progress frequently is made that way.

THERE MUST be, for instance, PSA members who have invented gadgets, discovered better methods, or perfected processes. Whether they be desirous of benefiting fellow photographers, or themselves, or both, they will find those reputable manufacturers who advertise their wares in PSA JOURNAL definitely receptive to suggestion.

HERE is another, frequently overlooked, service of advertising above and beyond the more obvious business of bringing together seller and buyer. The world has revolved many times since the old saw was written, and the man with the better mousetrap long since has learned, as did Mohammed, that, large bodies moving slowly, it is better to seek than to await a market.

WHETHER THE object is buying or selling or inventing or marketing, there's a certain feeling of security in dealing with firms who think so highly of their names and wares as to display both prominently—and permanently—on the printed page. Truly, advertising is the first step on the road to good will.—V.H.S.

EDITORIALLY SPEAKING . . .

NOW THAT summer vacations are here, who wouldn't like to visit Mt. Rainier? Those who can will find valuable information in George Kinkade's fine article. Those who can't will enjoy his superb pictures.

BEAUMONT NEWHALL gives us an insight into the life of one of the most famous engravers and historians of modern times in his "Bibliography of Edward Epstein."

PSA CONVENTION news is now coming to the fore and we will have more next month. The big news is that Fred Archer will come all the way from Los Angeles to give his demonstration on "Lighting."

WE ARE pleased to be able to print in full an authoritative paper by the man who is responsible for the development of photosensitive glass—Dr. S. D. Stookey. A graduate of Coe College, Iowa, in 1936, he received his Ph.D. from M.I.T. in 1940.

Few photographers realize that there may be a loss of as much as 25% in the illumination of areas at the center of a film and those near the edge. Mr. E. P. Clancy describes a simple home-made device for testing this difference.—F.Q.Jr.

MONDAY'S PATTERN

Our cover this month was taken by Leo Lerch of the Manhattan CC, New York City, in the Virgin Islands last winter. A Rolleiflex was used with Plus X film, f/11, 1/50 second, K2 filter. "Monday's Pattern" placed third in the Fourth Annual New York City Interclub Invitational Competition, sponsored by the Miniature CC, and won by Manhattan for the third time in succession. Judges were Hans Kaden, FPSA, John R. Hogan, FPSA, and Victor H. Scales, Hon.PSA.

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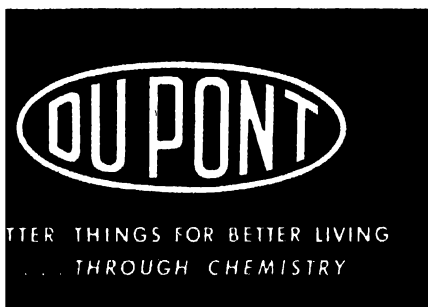
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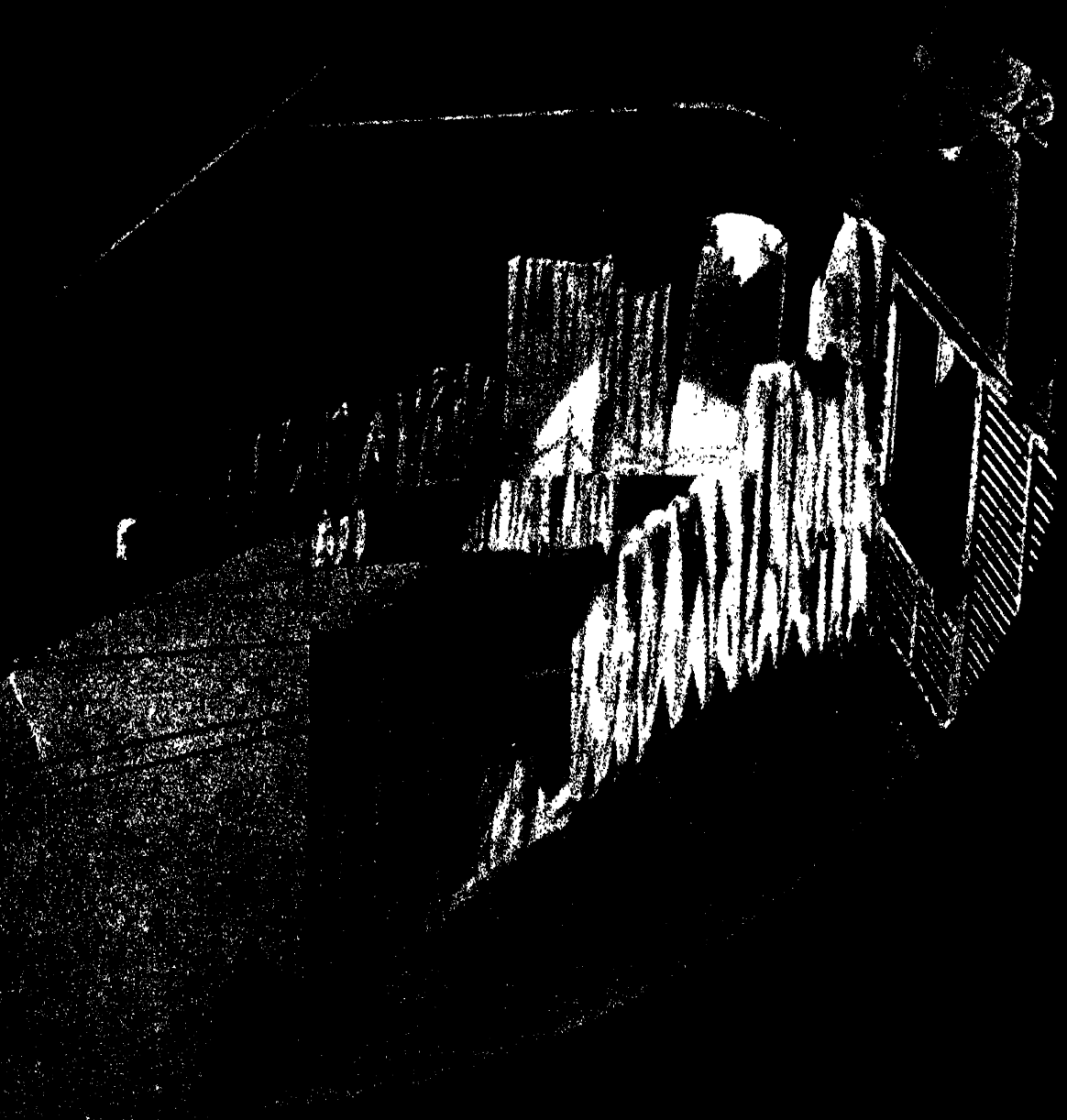


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JULY 1998

psd JOURNAL



Don't worry about fancy or trick lighting effects with flood lamps when using color film. Keep the lighting flat and even and the colors in your subject and surroundings will provide all the snap and brilliance your film needs.

Finally, as a general rule, keep your flood lights a little above the subject's eye-level. If you play flood lamps on your subject from below that level, you'll

wash out the normal shadows around the eyes and chin.

Remember, naturalness in indoor movies is just as important as it is in outdoor work, so always direct your efforts—and those of your subjects—toward producing the most natural scenes that you can. It isn't a hard thing to do, and, as you'll discover, the results you get will appeal to yourself and your audience.—R.W.B.

psa

West

By JACK CANNON

3961 Sacramento St., San Francisco, Calif.

BY SHAKING a thin mail bag vigorously we may come up with a couple of notes. Like the latest local outing rage for instance. The boys and gals are going down to the sea in ships. SF Photographic Society started it with a grand "lunch on a launch" shebang on the Yacht Season's Opening Day and Big Parade. Truly a sight to behold. The same cockleshell is reserved for the forthcoming and mammoth Hearst Regatta. Several other CC's have the same thing in mind. Round the Bay Excursions are running again and have caught on but 'def' with the Sunday shooters who can't think of a new place to hike (and someone will probably get a picture. . . ?).

And while on a nautical but nice subject, the Sportsmen and Boat Show of SF had a novel setup under the Calif. CC auspices . . . in turn under the expert supervision of Ex-Prex Harry Hershel. A little theatre with a 20-minute show of selected color slides—Calif. scenes—and the drawing card—a beach setup with adequate lighting for snapshots complete with beach chairs, sand, sky blue background and . . . count 'em . . . 30 be-yoo-tiful models from the local Patricia Stevens Agency. Every night a new batch. Some folks saw the boats at the show too. Gordon Willis' popular Air Camera Show was broadcast twice from the setup. Next year television.

A pair of billet-doux from widely separated points arrived together with similar content and note. Harry Golstein of Tuscon Hi (Ariz.) is justly proud of a well turned out program and catalog of the school's latest photo exhibition. If the pix were as good as the listing, the show was a wow. And—with it—the lively Victoria (B. C.) CC *Close Up*. Gar Dixon edits it and deserves a nod.

Calif. CC's Meyer Zeigler takes the long distance laurel with a flight to Paris (yes, France, buddy). Brother member Perry Stewart is winging his way to all the Mexican tourist's targets . . . with Contax loaded. Ed Rea and frau will do N'Yawk, Q'beck and the Canuck Rockies. Please do not misinterpret the implication when we say no airline could get the generously proportioned Mr. Rea off the ground. And your Western Scribbler, in a curiosity

motivated decision to see what makes the Hawaii Council click so loudly, will trust Pan American to deliver him in Waikiki and return. Also, there's a goodly batch of ex-Cal CC members that need visitin'. And I suppose Mike Dale will go home to Texas. Another CCC member too busy to trip around is Frances Robson of Vina, Calif. Mrs. R. is now an Associate Editor of *The Folio*, the JOURNAL's International Portfolio voice. The foreign flavor will come from the contacts in that job. No need to travel. Frances is a color fan—and in that regard reports on Sacramento's Glenn Fishback and his trip to snow covered Mt. Lassen . . . to snap a couple of 8 x 10 color shots. Lassen is No. Calif's extinct volcano . . . but it wasn't so quiet just a few years back.

Getting back to good ideas worth copying . . . and the Alameda CC . . . they keep track of folks at the meetings with name tags. Just plain members are wearers of the white Committee heads (poor guys) shine with yellow . . . blue is for past presidents . . . (seems as tho that should be for the incumbent) Adding a suggestion: why not new members be decked out with a special big red tag? With the name in one inch letters! ! !

Sacramento's Sierra CC and Stockton's Circle of Confusion CC (not to be confused with Whittier, Cal.) are so enthusiastic about color slides and shows that they have joint meetings. Running back and forth over the valley floor gives them an airing, and outing and a meeting all for the price of one. And the Retlaw *Retina* has a new twist in getting the best from members for print comps. Unlike some organizations who withhold the judge's name for reasons real or imaginary—these gentry go to great lengths to describe all the likes, dislikes, phobias, personal idiosyncrasies and previously manifested ramifications of their discriminatory processes.

Speaking of speakers—the Hawaii group with Urban Allen as watchdog surely snags 'em as they come. Of recent months they have had such speakers as *Life's* Eliot Elisofon, Hollywood's Oscar-winning cameraman James Wong Howe and Guggenheim Award Winner Ansel Adams who did a little shooting in the Terr. Nat'l Parks. Sort of a present to the Council that celebrated its first birthday July Fourth.

We hate to let an issue go by with no mention of Southern Calif. so we put it in the form of a question. Where was the

news this month? ? ? There's *always* something going on down there. And now we turn the mike over to Geo. Kinkade of the Pacific Northwest. Come in Geo.

Eastern Washington art lovers were treated to the best in pictorial photography during the month of May when the Spokane CC held their annual exhibition in the city's state museum. Some 200 prints were shown, according to W. E. Gilstrom, print director.

Speaking of the Spokane CC, two members of that group recently broke into the big time. John Barnes and Kermit Poorman both had prints tacked on the wall at the Great Falls (Mont.) International. The new Montana exhibition also honored other Northwesterners, to wit: Carl Lewis, Grand Coulee, Wash., Sam Chow, Ted Lukin, Stan Ralkowski, Wally Rasmussen, and Bill Ransdell, all of Seattle.

Merger of the University of Washington CC with the University YM and YMCA club was recently effected. New group is known as the Husky CC.

Two Washington photographers are shopping for new head coverings following selection of the first prints from the Seattle International for the Seattle Art Museum permanent collection. They are Sam Israel, Seattle, whose "Destitute" was included, and Harold E. Christenson of Mt. Vernon with his "Storm and Shadows." Israel is a member of the Seattle Society and Christenson belongs to the Skagit County CC and Foto Alpine. Six other prints were earmarked for the permanent collection.

Some time ago member Bob Snively showed up at Foto Alpine with an Exakta camera to which he had fitted 8½-, 30- and 60-inch lenses! Now comes one Mr. Springer of the Kitsap Photo Society who astounds his chums with a C3 Argus which he has rebuilt to accommodate lenses up to 14 inches in ¼-inch jumps. Springer is a master craftsman, and presently holds the honor of having built the world's smallest DC electric motor, a power plant which has room to spare on top of an ordinary lead pencil eraser.

The Seattle Society is now firmly established in their new and permanent club quarters in the I.O.O.F. Temple at 915 Pine. With racks for print displays, new paint job, new lighting fixtures and ample elbow room, the Society members are the envy of one and all.

psa

By WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

THE OVAL TABLE Society, Inc., has elected Burton D. Holley, APSA, an associate "in appreciation of his excellent work for the advancement of Photography, particularly in connection with the most useful and important international Portfolio development." Keeping pace with his fellow Chicagoian in receiving honors, Frank Fenner, Jr., APSA, was initiated into Sigma Delta Chi, honorary Journalism Fra-

ternity, and also honored by Kappa Alpha Mu, Photo-Journalism Fraternity, when he served as one of the jury at the University of Missouri. Serving on the jury with Frank were John R. Whiting, APSA, editor of *Science Illustrated*, and Stanley Kalish of the *Milwaukee Journal*.

The Chicago Chapter of PSA and the CACCA jointly sponsored a lecture, "Pictorial Photography in England," by Percy W. Harris, President of the Royal Photographic Society. The auditorium of the Chicago Historical Society was filled to capacity for this event and standing room was at a premium.

Congratulations to Harry K. Shigeta, FPSA, on receiving the 1st Award on his print, "Maelstrom," at the International Photographic Fair and Exhibition of Leeds, England. Incidentally the Camera Clique of St. Louis had 40 of their members' prints accepted in this Exhibit, which received high praise in the English press for originality, unusual ingenuity and beauty credited to foreign entrants.

The Hawthorne CC, sponsored by the Western Electric Co., of Chicago, recently concluded a series of noon-hour color slide programs. The programs were held twice weekly and attracted an audience totaling more than 3400. Only members' slides were shown and a PA system permitted the exhibitor to give a narration on the projected slides. In addition to the recreational and entertainment value, these programs permitted fellow club members and friends to evaluate the merits of the slides. The Hawthorne CC has over 600 members including both the still and movie sections. The officers are: Albert F. Rus, President; Carl G. Chalwick and Verne A. Andrews, Vice Presidents; Betty Rouvier, Secretary; Bessie J. Zahradka, Treasurer.

The newly organized Columbus, Ohio, Chapter of PSA recently presented Rev. Herman Bielenberg of Oil City, Pa., in a talk, "Photography with a Purpose," illustrated with Rev. Bielenberg's outstanding color slides.

Plans for the 3rd Columbus International are progressing, closing date has been set for Sept. 8th, and the jury will be announced at an early date.

New officers of the Kalamazoo CC are: William H. Wallace, President; Elizabeth Johnson, Vice President; Howard Ake, Secretary; Dr. Sam Culter, Treasurer; Neal Schreier, Elective Director.

The Omaha CC held their 23rd Annual Exhibition in Gallery "A" at Joslyn Memorial. The all Omaha jury consisted of Julian K. Billings, Walter Hazelton and Eldon Langevin. Seventy prints were accepted for hanging.

A recent program of the Omaha Movie CC featured Captain Paul Dry, formerly of the U. S. Merchant Marine, who showed his 16mm color and sound movie, "Wallova Wonderland." The highlight of the spring activity of this outstanding movie club was the sponsoring of a "Tulip Train" to Orange City, Iowa, on May 22 to provide an opportunity for Omaha camera fans to photograph the Annual Tulip Festival.

The newly elected officers of the North

Platte CC are Bob Huxall, President; Paul Thomsen, Vice-President; Bob Eldred, 2nd Vice-President; Jack Tucker, Secretary-Treasurer.

The Wesco CC of Lincoln, Nebr., recently had an interesting and informative program when Ralph Tucker of the Lincoln CC gave a talk on color photography.

As a result of P. H. Oelman, FPSA, appearing on the PSA National Lecture Program in Lincoln, Nebr., the Lincoln CC has added another print to their permanent print collection at the University of Nebraska. "Hebe" was presented to the Lincoln CC by PH.

James P. Scott, Jr., of Beloit, a member of the Wisconsin Sub committee of the Pictorial Division, was in on the prize money of the Chicago *Tribune* for May 2nd. His winning picture was titled "Undercover Man."

The Capitol City CC of Springfield has joined forces with the Illinois State Fair Committee to present the 1st Illinois State Fair International Salon. George Cashman has been named Salon Director. Closing date for entries is set for August 2nd and the jury will consist of: Anne Pilger Dewey, APSA, Harry K. Shigeta, FPSA, and Robert L. McFerran, APSA. The selected prints will be hung in the Exposition Bldg., on the mezzanine floor. Special lighting will be installed and each picture will be under glass.

psa

BY BLOSSOM CARON, APSA
77 Sunnyside Ave. Westmount, P. Q., Can.

MONTREAL's big photographic week-end has come and gone and some of those most intimately concerned with its activities have taken aspirin and settled back to recover, while others have doubled their efforts on the work of the Salon. All three of the judges were out-of-towners: genial John Hogan came all the way from Philadelphia, inimitable Phil Croft temporarily forsook the Queen City for the event, while Russ King crossed the river to register his votes. Crowded into this busy week-end were the Annual MCC banquet, a delightful party given by Dr. and Mrs. Burgess at which those present were privileged to see the doctor's beautiful and unique colour slides of fungi and mushrooms. Then to cap the climax came John Hogan's lecture at the Art Gallery, which combined top notch photography with salty, spicy humour.

While Montreal was thus engaged, the Hamilton CC was similarly occupied with their Canadian Salon, Annual Banquet and all the trimmings. While they were celebrating up here one of their distinguished members, Harry Waddle, was down in Florida burning up the film—we'll expect great things when you return Harry! Judging by the Hamilton *Bellows* they make good use of the PSA Portfolios which are proving to be so universally successful. Thank you, Mr. Editor of the *Bellows* for the kind words about the PSA in general

and our Canadian column in particular. We wish we lived nearer Hamilton and could join you on that train excursion you are planning to St. Catharines, Thorold, Welland and Port Colborne. What a dandy time you'll have with dinner in a special diner and everything!

Over at the brother club, the Photo Guild of Hamilton, the team system of print-making continues to be a success. So far Ben Ellingham's team is way out in the lead.

Photographers all over the country extend sympathy to the Victoria CC in the loss of William H. Squire. Those who knew him by his pictures only will miss his laugh-provoking character studies.

There has been a birth—or rather a rebirth. The Montreal Amateur Photographers Club's monthly review has once more made its appearance. We hope it's here to stay.

Among the winners in *The Camera Color Slide Contest* we find two Canadian PSA-ers, Ray Caron and Sam Vogan, whose pictures "Snow Fence" and "Shopping in the Rain" were in the money.

South and Southwest

BY H. D. (HLRB) OHM, APSA
P. O. Box 331, San Antonio, Texas

IN THE FUTURE this column will report activities in Mexico as well as in the South and Southwest areas of the United States. It will be appreciated if the various clubs south of the Rio Grande will send us news of their activities. We understand that the Mexico City CC is a thriving organization and we would particularly like to hear from them.

A new club is born! J. L. Craig, of Miami, Florida, reports that the Panair CC of Miami has been organized and have elected their first slate of officers. Arthur Smith was elected President and Craig Vice President. Sallie McMillon is Secretary and Elbert Derr will handle the finances. Membership is restricted to employees of the Latin American Division of the Pan American World Airways, based in Miami. They already have a membership of approximately 50 with prospects of considerably increasing this number. Congratulations, and welcome to the PSA and this column—hope to hear from you every month.

C. L. Herold of Houston, Texas, has accepted an appointment as Houston CC correspondent for this column and we hope to have news from this progressive club each month.

Orchids to the Photo Society of Corpus Christi. Every member of this group is also a member of the PSA and we understand that all but one of their members are subscribers to PSA Portfolios. It would be a real pleasure to report, each month, a club having this sort of record.

The Photo Society of San Antonio recently held a very interesting competition. Members submitted prints, at one meeting for criticism and suggestions for improvement, and then resubmitted their im-

proved versions a month later for award of prizes. Original criticism was made by a qualified critic, with winning prints being selected by popular vote. Richard Downing won first prize with a landscape, "Waiting for Spring," with Dr. R. W. Whiteside as runner-up with a beautiful flower picture.

Judges have been named for the 1st Dixie Salon of Photography. They are H. J. Phillips, APSA, and James W. Bradley, both of Atlanta, and Cortland F. Luce, Jr., of Philadelphia. Best of luck to the Dixie CC in their initial venture in conducting a salon.

Wallace Ralston and W. F. Reeves, of the Dallas CC, recently won prizes in the Dallas Allied Arts Show. They should shortly be sporting some new equipment or at least a hefty stack of new paper on their darkroom shelves.

Our first copy of the Birmingham CC News just received. This is an exceptionally well edited club bulletin, with excellent reproductions. The editor, Pearce Graves, and Birmingham are certainly to be congratulated on this fine effort.

A recent program of this club consisted of a visit to the English Village Studios of Charlie Preston. During the evening Preston explained his ideas on lighting, demonstrating, with two comely models, exactly what he meant. The members also had an opportunity to make some negatives and we hope that they all got good ones.

The 11th Annual Exhibition of the Houston CC was recently hung at the Museum of Fine Arts in that city. A total of 127 prints, selected from 300 submittals, comprised the show. A popularity poll, conducted among the visitors, selected Hugh Bayliss' paper negative "Hangman's Tree" as the best of the show. Our friend, Joe Weber, monopolized the balance of the votes, taking second, third and fourth places—what a man Weber!

One of H. W. Willis' (Houston CC) fine portraits has been selected for inclusion in the permanent collection of 100 prints at the Winona School of Photography, Winona, Indiana. Another feather in the cap of Houston CC.

The mails have brought us very little club news this month and it is hoped that next month will show a substantial improvement. Would like to suggest that each club, or council, in the area appoint an official correspondent to send in news of their club's activities each month. This news should reach us about the first of the month.

psa

By NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

THE BENNINGTON (Vt.) CC had set its heart on winning the season's highest total in the Inter-Club Print Contest sponsored by the New England Council of CCs. Well, it made it all right but only by a whisker, because the Norton CC of

Worcester, Mass., was just one point shy in the totals. The scores were 206 and 205 respectively. Third place went to the Photo Club of North Adams with 188. Bennington will be awarded the Council's first plaque as the season's winner.

Norton made this sudden spurt at the finish by virtue of winning the third and final round of the contest with an impressive 74. Closest was the Portland (Me) CC with 64 and Bennington was third with 62. Highest scoring individual print was "Slack Season" by H. W. Wagner, APSA, of the Norton Club, to which the judges gave a score of 24 out of a possible 25. Runner-up was "Winter Landscape" by H. E. Mercurio of the Wells CC. Ten clubs entered this third competition, judged in Boston by five PSAs, all members of the Boston CC: Frank R. Fraprie, Hon. FPSA; Cecil B. Atwater, FPSA; H. Webb Hyde; L. Whitney Standish, APSA; and Barbara Standish.

The Springfield Photo Society was treated to a memorable evening at one of its May meetings when L. Whitney Standish, APSA, gave the club a brilliant talk on "Making Better Pictures," illustrating it with some of the superlative prints which have made him a leading exhibitor. Whit has the mastery of the technique and a comprehensive knowledge of artistic principles, but even more, he has the ability to make an audience understand what it's all about. Rare is the speaker who can do this and do it with interest and enthusiasm.

The Worcester Photo Clan is acting jointly with the Worcester Art Museum to sponsor the First Worcester County Exhibition of Photography to be shown at the Museum during the summer. Entrants will be limited to the residents of Worcester County and prints will be judged by C. B. Atwater, FPSA; J. H. Vondell, APSA, and Henry Rox, instructor at Mt. Holyoke College and the Worcester Art Museum.

We know that the Boston CC couldn't have run out of good print critics on this side of the Atlantic, but nevertheless, they imported a very distinguished one as commentator for the club's final print competition of the season in May. It was the Hon. Percy W. Harris, of London, President of the Royal Photographic Society. Mr. Harris was spending a short time in this country and accepted an invitation to come to Boston. He also talked briefly about photography in England at the present time. Other speakers in May were the well-known artist, Ture Bengtz, who judged the final color slide competition, and Bradford Washburn, Jr., famous mountain climber and photographer, who told of recent trips in China. John R. Hogan, FPSA, of Philadelphia, was scheduled to talk at the club's annual meeting in June.

The South Shore CC, outside of Boston, was host to the neighboring clubs from Weymouth, Milton and Brockton, when they all met for a get-together which included a print and slide contest and a talk by Ansco representative, Dick Barth, on

Ansco Color. The competitions were judged by Lee and Gisella Ellis and Richard Cartwright of the Boston CC. D. F. Ferrente of East Braintree had the winning print and Mr. Ralph D'Entremont, of South Shore CC, won first in the slides.

Another item from the land of the bean and the cod is that the Boston "Y" CC held its annual members' show in May and Franklin I. Jordan, FPSA, (the genial "Pop") was guest for the dinner which preceded the opening and then gave his comments on the pictures.

The Berkshire Museum CC of Pittsfield, Mass., staged a surprise party for its May meeting when the members descended en masse upon a charter member, Mitchell Shapiro, who had just opened a new studio. They brought him a housewarming present, played photographic games and ate non-photographic refreshments.

Letter to the Editor

U. S. Consulate General
Hong Kong
May 6, 1948

TO THE EDITOR:

It takes me quite a while to get my PSA JOURNAL, but even if it is belated, I feel that I must comment on some statements made in the article *Color Harmony* in the February 1948 issue.

After describing the color solid, the author says that a horizontal section taken anywhere in the solid gives a color circle containing all the hues and chromas at one intensity. This is perfectly true, but he adds, "Any of these can be used to obtain a balanced color harmony." The least thought will show how inaccurate that statement is. Assume the horizontal section to be taken at the plane of maximum saturation, that is, the "equator" of the solid. That will give a circle with a circumference of all the hues at maximum saturation (or very near maximum if the alternative visualization of the solid is used). That the most violent sort of color discords could be found in such a circle is only too apparent. As an example, start from red and take five colors around the circle at even intervals. This would give red, a slightly yellow orange, citron yellow, peacock blue, and indigo violet, all at or near their maximum saturation. The mind reels at the very thought of such a combination!

Another statement made is that "Some artists vary all three characteristics at the same time and still obtain harmony." The fact is that practically all paintings vary all three characteristics (hue, saturation, and brightness). A painting where any one of these is kept constant is something of a tour-de-force. Where hue is constant, we have a monochrome effect. No example of constant saturation comes to mind except in the most vivid moderns. Constant brightness might be said to be found in some of Monet's work, but even here there is some variation. All the above examples are in the nature of exceptions to the general rule, which is that the average painting has wide variations in hue, saturation, and brightness. J. CHARLES THOMPSON

By LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE NATURE CC of Chicago and the Chicago Zoological Park (Brookfield Zoo) are sponsoring the 2nd Annual International Zoo Photography Competition. Prints and slides taken in any zoo in the world may be submitted. Six prints and six slides may be entered by each contestant. Prizes up to \$100.00 in each class are offered. There is no entry fee. The closing date is September 15th. Prints and slides will be exhibited at the zoo from October 3-31st. For entry forms write to Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

Caterpillars Are Photogenic

There are a number of reasons why caterpillars make good subjects. Usually they are colorful; they have various types of texture; and they are graceful. Another important reason is that not too many caterpillar pictures have been submitted to the nature shows and therefore they are not too commonplace.

In most cases you will have to find your caterpillars and a bit of knowledge about where to look will help. Tomato worms are easily found. The underside of milkweed leaves are also good hunting grounds when you find leaves that have been partially eaten. If you look closely, you will find the worms in many places. Of course, the latter part of summer is the time to find them.

To photograph, the caterpillars may be left where found, but usually the result is a confused or poorly arranged background. Therefore it is better to remove them to a place where they can be posed. Leave them undisturbed on leaf or twig and carry them to the desired location where the set-up can be arranged by using pins through leaf stems, bark for background, or a suitable artificial background.

Side lighting is a bit more interesting than flat lighting because texture effects can be accentuated. With a fuzzy worm you can use back lighting to give a "rim" light to the tops of the hairs. Use reflected light from a light cardboard to fill in any shadow areas.

Posing the worm requires patience. If you prod him, he will curl up into a ball. If he stretches out into a straight line, you will need to place him at a diagonal in your picture area, trying to get an opposing line by leaf stem or rib. He will look his best, pictorially, if you can get him into an "S" curve.—H. J. JOHNSON

Nature Division Contest

The second Nature Division slide competition closes on September 15th. The contest is open to all nature photographers. Four slides may be entered. Members of the Nature Division pay no entry fee. Non-members are required to pay 50¢. An

analysis of their work is available to those requesting it. The prizes consist of three silver medals and eight honorable mention ribbons. Entry forms are available from William C. Janson, 6252 S. Kedzie Ave., Chicago 29, Ill.

Nature Slides

Like any work of art a good nature slide may be analyzed from three standpoints: impact or message, composition or arrangement of subject matter, and finally technique.

Like a good pictorial slide a good nature slide has something to say. The outstanding ones have a lot to say. In some regards nature slides have more opportunity of saying things since the message may run all the way from every day human interest to rare scientific corroboration.

A transparency showing two birds doing nothing in particular cannot compare with one of the two birds that illustrates a scientific fact peculiar to the species. Top award winners should definitely have this important quality and it is here that the help of the professional naturalist is invaluable. Nature slides with overwhelming pictorial appeal and beauty should not end up as award slides unless the nature content is also prominent. Otherwise nature shows will be in danger of degenerating into regular pictorial shows.

Composition in good nature slides is much the same as in pictorial photography. A disturbing background in a pictorial slide is equally disturbing in a nature transparency no matter how well the main theme is recorded.

Technique in a nature slide is also much the same as in a pictorial rendition. Being a scientific slide, a good nature slide should be a faultless record and therefore flawless photographically. Since under- or over-exposure in color photography alters the intensity of the colors, the exposure must be accurate from a scientific standpoint.—S. J. VOGAN

Watch for Spiders

As a rabid nature photographer, you are



MILKWEED SEED H. J. Ensenberger

probably looking for subjects for your camera the year round. Have you ever considered the common garden spider, sometimes called the banded or golden garden spider? It is a relatively large, long-legged spider, with a swollen abdomen crossed by alternate black and yellow bands. It usually rests head downward, with its legs spread radially in pairs.

The brilliant black and yellow body of the spider herself is a very photogenic subject, and so is her web. Many a spider web picture finds its way into exhibitions.

It may take some scouting and a lot of patience to get a good shot of a web. You may have to get up early in the morning while the dew is still on the web to get that "string of pearls" effect which the dew provides. But even this will be well worth while if you end up with an exhibition shot.

Late spring is the time of the year when the eggs of the garden spider hatch. The little silk bag or sack that you find hanging from a dead weed may contain as many as 500 tiny pearl-like eggs. They have been protected all winter from the rain and snow, for the silken bag which encases them is waterproof.

It does not necessarily follow that 500 spiders will develop from these eggs, since they are cannibals, and eat each other. As a result, only the stronger ones survive.

The skin of the spider is hard and shell-like, and will not accommodate itself to the growing body. Consequently, as the little spider grows, it occasionally sheds its skin and grows a new one. Thus the spider may shed several times during the season.

Amazing as it may seem, these little fellows, who have never seen their mother, and have never had a lesson in geometry, know just what to do when it comes time to spin a web. And this web is not only a work of art, but also a marvel of ingenuity. It consists of foundation lines and radii that form the non-adhesive framework of the web, and of the viscid spiral, a single thread applied spirally to the radii and covered with minute beads of a sticky fluid that holds tenaciously any insect unlucky enough to come in contact with it. The web building is done at night, so you may need a flashlight and a lot of patience to get to watch this procedure.

If the web has been built in a good location, and insect food is plentiful, the spider may be content to remain in the same spot for weeks at a time. This fact may be evidenced by the large accumulation of insect remains beneath the web.

When any object touches the web, the spider is on the alert, and will usually dash out to investigate the disturbance. If it happens to be a grasshopper for instance, she immediately swings into action. She throws loops of silk around the struggling prisoner, guiding them with her hind legs. After surrounding her prey with a silken shroud, she drives her fangs into it and injects the deadly venom.

Since the spiders are provided with only a slit of a mouth, and a very narrow gullet, their nourishment must be taken in liquid form. The venom injected into the insect



FREE AS THE BREEZE W. B. Putnam

actually dissolves the cells into an emulsion that the spider can squeeze out and swallow. When she has finished with her meal, nothing remains of the insect but the chitinous shell.

The spiders observed in webs as described above are females. The male is small and inconspicuous, and builds no web. In fact, after mating in late summer, the female eats her mate!

The bite of the garden spider, although deadly to insects, is not harmful to humans - W. H. FARR



BY GEORGE W. BLAHA
6240 S. Artesian, Chicago 29, Ill.

EACH SEASON the Color Division gives special recognition to color slide exhibits which render outstanding service to contributors, by making available special awards, or by reproducing one or two accepted slides in black and white in *PSA JOURNAL*. One of the shows receiving such recognition this season is the 4th San Francisco International Color Slide Exhibit. Reproduced here, by means of the panchro-vernal process, are "Skyward Bound" (which received an honorable mention) by Dr. Seymore B. Gray, and "Free as the Breeze" by Wilhelmina B. Putnam.

Color Print Competition

Eight individuals submitted 19 prints to the April Color Print Competition. Represented in the color processes were Printon, Dye Transfer, Wash-off Relief, and hand color.

Mrs. Ruth Tremor received a sterling silver medal for "Mischief," a hand-colored print. Other winners were: Howard E. Foote, "Mother's Little Helper" (Dye Transfer) and "Autumn Mosaic" (Wash-off Relief); and Ruth Sage, "Sign of Spring" (Dye Transfer).

Honorable mentions were awarded to Joe E. Kennedy for "Girl in Blue" (Dye Transfer) and Vivienne Lapham for "Gay Caballero" (Dye Transfer).

Exhibition Courtesy

What is more annoying in a color slide exhibit than to see a beautiful slide marred by a cracked glass?

It has come to our attention that some exhibit committees have failed to repair slides which were damaged in transit. As a matter of pride in the exhibit and out of courtesy to the exhibitor, broken slides should be re-bound, especially if the contributor exercised reasonable care in mailing his slides. Not only will this create good will between the exhibit and contributor, but will also enhance the showing and prevent further damage to the transparency.

The Color Division recommends that slides be mailed in the box in which they are returned from processing, with a layer of corrugated cardboard on top and bottom. Glass-mounted slides so packaged usually arrive at their destination in good condition.

Share Your Exhibit

Most color slide exhibits entail an endless amount of work, so, in order that they may be enjoyed and appreciated by a maximum number of people, some of the more progressive exhibits have made arrangements for special showings at camera clubs in neighboring cities which otherwise might not have an opportunity to view slides of such fine calibre.

Why not try this with your exhibit? It will create additional interest in your own local show, as well as in color photography in general.

Convention Contest

Color Division members, take your cameras to the PSA Convention in Cincinnati November 3, 4, 5, and 6. The Color Division will again sponsor a contest for color slides made while attending the Convention. More details later.

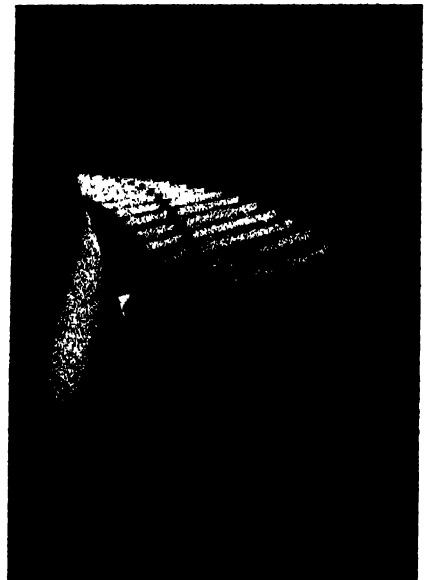
Color Print Circuit

Those who make color prints may be interested in joining a circuit. Here is the way one works. Each participant places two color prints in the circuit and then receives the set for study. On the second round of the circuit he will remove his original two prints and replace them with two different ones. This offers the print maker the opportunity to gain a variety of comments on his work as well as discuss his problems with people of similar interests.

Here are a few of the comments on the current color print circuit: "An excellent job. I have tried the same thing a dozen times and have never done as well."

"Good hand coloring, which frankly, doesn't interest me. Probably 'sour grapes' as I cannot do it. I'll bet that if the maker used the same amount of effort with a color print process, he would come up with a print that would be much nicer."

"Very well done and as long as maker accomplished his problem, I have no



SKYWARD BOUND Dr. S. B. Gray

criticism. He does not state that he was trying for a salon print so will let him get away with lack of center of interest. Hope to see more of his work."

"I'm a sucker for atmospheric sunsets although salon judges don't seem to go for them. I'd like to see the horizon broken by some vertical line, either real or implied."

"Nice satisfactory work, but the subject matter is very ordinary for the amount of work required by the process."

"I think this is a very excellent rendition of a difficult color shot. May I ask how you burn in your corners? Also what do your developing times run on the different plates?"

For information regarding these circuits* write to W. K. Raxworthy, 2741 South 59th Ave., Cicero 50, Illinois.

Coming Color Exhibitions

4th Salt Lake, at State Capitol, July 16-24. Deadline July 3. Four slides, \$1. Forms: Dr. C. E. Barrett, Box 246, Salt Lake City, Utah.

North American, Sacramento (Calif.) Fine Arts Bldg., Sept. 2-12. Deadline Aug. 7. Four slides, \$1. Four color prints, \$1. Forms: Grant Duggins, Box 2036, Sacramento 9, Calif.

1st Reading, Reading (Pa.) Museum and Art Gallery, Aug. 28-Sept. 12. Deadline Aug. 16. Four slides, \$1. Forms: Foster E. Moyer, 325 Hoskins Pl., Reading, Pa.

3rd Columbus, Columbus (Ohio) Gallery of Fine Arts, Sept. 15-21. Deadline Sept. 8. Four slides, \$1. Forms: F. H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

5th Chicago, at Chicago Historical Society Museum, Oct. 12-15. Deadline Sept. 25. Four slides, \$1. Forms: P. R. Kephart, 328 Franklin Ave., River Forest, Ill.

6th PSA, Cincinnati, Nov. 3-17. Deadline Oct. 6. Four slides, \$1. Forms: P. H. Oelmann, 311 Main St., Cincinnati, Ohio.

4th Mississippi Valley, at St. Louis Art Museum, Nov. 6-21. Deadline Oct. 20. Four slides, \$1. Forms: Larry Gray, 4207 Neosho St., St. Louis 16, Missouri.

1st Tulsa (Okla.), Nov. 17-21. Deadline Nov. 10. Four slides, \$1. Forms: E. A. Nesbitt, 1042 N. Gary Pl., Tulsa, Okla.

Contest. 2nd International Zoo Photography Competition. Slides taken in any zoo in the world are eligible. Prizes up to \$100. Six slides, no entry fee. Deadline Sept. 15. Selected slides on exhibit Brookfield Zoo Oct. 3-31. For forms: Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

Archer on PSA Convention Program

Fred Archer, FPSA, nationally known exhibitor, judge and school executive of Los Angeles, is to be a featured speaker at the PSA's Cincinnati Convention, scheduled for November 3-6th.

Since almost every camera wielder is interested in portraits, the Archer talk on "Lighting" is a 1948 "must". His approach is unique, and being so, leaves a lasting impression on his audience.

Mr. Archer begins his lecture by lighting a model with a single light source. Off to one side of the stage is a screen upon



KARL MASLOWSKI

which is projected a portrait similarly lighted. As Archer adds a second, a third and a fourth light on the model, the projected portrait is changed accordingly. He emphasizes his points by removing the lights one by one as he built them up.

Using this build-up and break-down method with various lighting effects, Archer is able to leave an indelible impression on the audience which cannot but help Joe Shutterbug when faced with the problem of photographing Aunt Agatha

Maslowski on Nature Programs

The PSA Nature Division is proud to announce that Karl Maslowski, nationally known naturalist and ace photographer, will appear on the Cincinnati Convention program November 5th, 2:15 to 3:15 P.M.

Mr. Maslowski will show his color film "Sahuaru Land." The film is as new as the atomic age and packed with action and interest from Arizona . . . the land of mighty canyons, golden moons, shimmering mountains and desert sunsets. In it the audience will explore cliff dwellings which predate Columbus; witness the capture of a Gila monster, only venomous lizard in the U. S.; and see revealed the remarkable story of the Sahuaru cactus which grows to a height of 50 feet and lives for 200 years. Other parts of the picture show the flame-colored orioles and sparrow-size elf owls; the Hollywood movie

sets in glorious Oak Creek Canyon . . . laugh at the antics of a ground squirrel that struggles for four days to solve the riddle of a hard boiled egg; and see the Arizona desert by day and night.

Karl Maslowski's background guarantees that his picture and talk, alone, will make a trip to the Convention worth while.

NEW HEADQUARTERS FUND

In addition to those donors previously listed in PSA JOURNAL the following have contributed to the New Headquarters Fund:

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The goal of the fund is \$5,000.00 of which 234 members have contributed \$1,381.53 to date.

He is Curator of Birds for the Cincinnati Museum of Natural History, has produced films for Eastman Kodak Company and "Coronet"; writes a syndicated newspaper column; and has appeared as author-photographer in such magazines as *Life*, *Natural History*, *Outdoor Life*, *Nature*, and *Animal & Zoo* of London.

Foster to Talk on Flowers

Charles Foster, well known photographer of flowers, will be a featured speaker of the Nature Division of the Photographic Society of America's Cincinnati Convention, scheduled for November 3-6th. His interesting talk will be illustrated with slides, and will be of the "how to do it" type of lecture.

The Nature Division has also announced the following jury for the Nature Exhibition: Victor E. Coles, Ph.D., Head of Biology Dept., University of Cincinnati, a naturalist and photographer; Ralph Duvy, Director of the Museum of Natural History, Cincinnati; and F. Eliot Westlake, a nature exhibitor F.E.W.

PSA International Exhibition

The PSA International Exhibition will be held in Cincinnati, Nov. 3-24. The closing date for entries for the Pictorial, Nature, Color, Motion Picture and Photo-Journalism Divisions is Oct. 6. Entries for the Technical Division close Sept. 25.

The Pictorial exhibit will be judged by Axel Bahnsen, APSA, of Yellow Springs, Ohio; Robert A. Barrows, FPSA, Philadelphia; and Floyd B. Evans, APSA, Pasadena, Calif.

FRED R. ARCHER, FPSA



*Official Publication of the Pictorial Division and the PSA Portfolios***Editor**

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Milwaukee 2, Wisconsin

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William V. Sminkey, Assistant Gen. Secy.,
1626 Juneway Terrace, Chicago 26, Ill.

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Australasian-American Portfolios:

Ray Miess, Milwaukee, Wisconsin
H. A. Larsen, Hamilton, New Zealand

Swedish-American Portfolios:

Ragnar Hedenvall, Chicago, Illinois
K. Lindenberg, Gothenburg, Sweden

Cuban-American Portfolios:

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Angel de Moya, Havana, Cuba

French-American Portfolios:

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International Portfolio Exhibits:

Sylvia D. Sminkey, Chicago, Illinois

* * * * *

PSA Photo Portfolios:

Eldridge R. Christhill, APSA, *Chairman*,
5819 N. Ravenswood Ave., Chicago 26, Ill.

* * * * *

Australasian Folio

Membership of the First Australasian-American Portfolio is as follows:

United States

Ray Miess, Secretary
Mrs. Frances Robson
Clyde A. Prussman
Harold Carpenter
Herbert D. Ohm, APSA
Miss Edith Royky
Roy Hishberg, APSA
Alfred Watson, APSA
Burton D. Holley, APSA
Lewis T. Reed
Mrs. Andree Robinson

Australasia

Harold A. Larsen, General Secretary
F. L. Casbolt, ARPS,
Circle Secretary
John P. Carney, ARPS
J. W. Chapman-Taylor
Phil S. Herbert
J. G. Johnston
Dr. Raymond Kirk
C. O. Kroker
Leo A. Lyons
E. Robertson

First Australasian-American Portfolio

BY RAY MIESS, *General Secretary*

IT is a perfectly natural feeling for all of us to wonder just what kind of fellows are our photographic co-workers in other countries?

Thus it was a matter of pride and satisfaction to receive the first set of Australian and New Zealand prints of the Australasian-American Portfolios, sponsored by The Waikato Photographic Society in Australia and New Zealand; and to look over the excellent notebook accompanying them, entitled "Introducing the Australian and New Zealand members of the First Australasian-American International Portfolio" which contained biographies and portraits of the Australasian members. The excellence of the hand-lettered cover, the binding, and the general appearance make this the finest book that we have seen in any of the PSA International Portfolios.

The introduction, a musician would say, sets the mood:

To Our American Fellow-Pictorialists

We, who send you our best greetings with our pictures from "way down under," have read with satisfaction of the grand success of the Anglo-American Portfolios, and we sincerely hope that this Circle will likewise produce much that is good for photography and friendship. We have seen reproductions of American pictures in the journals, of course, but it seems to us that there is something more intimate and satisfying in seeing the actual prints which you have made, and in sending ours to you.

Of course, we hope that you will like our pictures, but if you don't, we will enjoy learning just what you do think of them. We are certainly looking forward to seeing yours.

We are grateful for the kind offices of the PSA in making this Circle possible, and to Mr. Holley in particular for his encouragement and ever ready cooperation.

May this Circle be the first of many happy and successful Australasian-American Groups.

H. A. LARSEN, *General Secretary*

T. LENNARD CASBOLT, *Circle Secretary*

What more friendly a message could have been sent to initiate the first portfolio interchange with Australia and New Zealand? Who are these men? What do they do in everyday life and what are their photographic ideas, methods, and ideals?

The Australasian General Secretary, Harold A. Larsen, President of the Waikato Photographic Society, is a radio engineer, operating a radio and photographic store

in Hamilton, New Zealand. His main interests are radio, electronics, and photography. A member of both the Royal Photographic Society and the PSA, and Pictorial Division representative to New Zealand, he has done an excellent job in organizing the Australasian-American Portfolio, working against geographical (they measure distances in thousands of miles down there) as well as the usual odds. He is to be commended for his initiative and sincere cooperation that has made the First Australasian-American Portfolio possible.

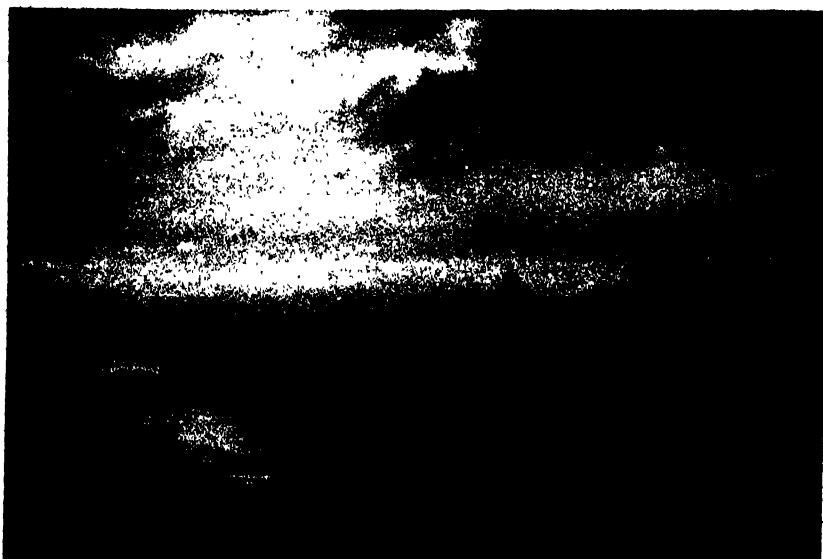
The First Circle Secretary, F. Lennard Casbolt, ARPS, of Christchurch, New Zealand, has used many cameras in the years he has been in photography, his present favorite being a "Kollei." He pretends landscapes and portraiture, but regards practically anything as potential subject matter. Working in any way necessary to achieve the result he wants, "process or otherwise," Lennard Casbolt believes the picture is the thing, and the process should be one that contributes toward the desired effect.

John P. Carney, ARPS, of Griffith, New South Wales, Australia, is self taught, and



SPRING

F. L. Casbolt



EVENING OVER FLORENCE

Dr. Raymond Kirk

he commenced his photography about 12 years ago. Has covered all branches of photography but he has received his greatest publicity for his child pictures. He has had several "One-man" shows in Australia, and an additional activity is the writing of articles for various Australian photographic magazines. Hopes to exhibit in America next season. (We hope so, too. Ed.)

An excellent self-portrait shows us what another member, J. W. Chapman-Taylor, looks like. Starting with a box Brownie, presented by his wife 20 years ago, he has come a long way since then. His present work is quite outstanding, *though not done with the Brownie*, but with much more modern equipment, which assists him in enjoying his retirement and enables him to practice nature and life photography.

The technical and commercial side of photography is represented by Phil S. Herbert, of Remuera, Auckland, New Zealand. In the photographic trade as a studio printer and operator for about 16 years, he still enjoys photography as a hobby.

J. G. Johnson, of Dunedin, New Zealand, is a book publisher. His varied interests are an excellent clue to his versatile personality; business, photography, music, books, garden, and family. An active camera club member, he is a Past President and now an Honorable Judge to the Dunedin Photographic Society. His quoted reason for continued interest in photography: "It keeps you humble!" Still is not satisfied with any photograph he has so far made.

A very busy man in medicine, Dr. Raymond Kirk, of Dunedin, New Zealand, is a practicing physician, and a lecturer in the New Zealand Medical School at the University of Otago. During the recent war, he served with distinction overseas for five and one-half years, as a Lieutenant Colonel in the New Zealand Medical Corps, of the Second New Zealand Expeditionary Forces. However, he finds time

to act as President of the Dunedin Photographic Society; and for outdoor sport, he goes in for skiing.

Next in line for an introduction is C. O. Kroker, of Kia Ora, Victoria, Australia. He is a Graflex fan and his favorite subjects are nature and wild life, but lately his interests have leaned more toward portraiture. Working in an improvised darkroom, he wishes that he had a chance to do a little shopping over here in the "States" to obtain apparatus that he is unable to get in Australia at this time. (It might be a little difficult over here, too, 'C.O.' Ed.)

Now we come to Leo A. Lyons, of Port Kemba, N.S.W., Australia, who is a production metallurgist by profession. His wife, Molly, is a keen photographer also, and has been making a name for herself in photography since becoming interested about 10 years ago. Leo has been exhibiting since 1941.

The last member of this group is E. Robertson, ARPS, Millwood, South Australia. And he really has an enviable record! The publication, "Contemporary Photography," of March-April 1947, gives him a great deal of "ink," stressing mainly his dramatic head studies. He has achieved many successes overseas, including a silver and a bronze plaque, awarded by the *Amateur Photographer* magazine (London, England) in their Overseas Competition. A member and committeeman of the Adelaide (Australia) CC, E. Robertson is a great source of inspiration to the younger members of the club.

Now you have met them all, and it has been a pleasure to introduce the Australian and New Zealand members of the First Australasian-American Portfolio. U. S. members will get to know them better as time goes on and, we feel sure, will get a great deal of enjoyment and help from their contacts with these photographers in the countries "way down under."

The Second PSA Australasian-American

Portfolio is now being formed, and there is room for Pictorial Division members who are interested. For information write the General Secretary.

* * * * *

Sam J. Vogan, of Toronto, Canada, spark plug of color photography in Canada, and member of the First Canadian-American Portfolio, substituted for Harry Shigeta, FPSA, as a judge of the Color Slide Section of the 1948 Rochester International. Sam was so enthusiastic over the success of the Rochester Salon and PSA Regional Convention, which took place at the same time, that he sent a bulletin about his trip to all of his friends. Called upon at the Salon Dinner to say a few words, Sam announced organization of the Color Photographic Association of Canada and its aims. (Did you tell 'em about the Canadian-American Portfolios too, Sam?)

* * * * *

Alfred Watson, APSA, of Buffalo, N. Y., member of several International Portfolios, has moved up from a Three-Star to a Four-Star Exhibitor. The First and Second India-American, Second Canadian-American, and the First Australasian-American Portfolios can be very proud of member Al Watson.

* * * * *

Portfolioist E. W. Blew, of Pasadena, Calif., also obtained his Four-Star Award many months ago. He is Secretary of the Third India-American Portfolio and a member of the Second Canadian-American Portfolio. Two Four-Star Exhibitors in one portfolio is quite a record.

* * * * *

A reprint found in the May 1947 Australian *Photo-Review*, published in Sydney, Australia, of a speech made at the Annual PSA Banquet in Rochester, New York, in 1946, by D. A. Spencer, Hon.FRPS, Past President of the Royal Photographic Society, expresses the following thoughts which might well be applied to International Portfolio activity of 1948

Every day, photography in many strange forms is exerting an increasing influence for good on our, so called, civilization. It has grown from a somewhat messy hobby into a huge industry, a powerful weapon for research, a 20th Century tool for tackling 20th Century problems of commerce, industry and education, a lot of fun for people all over the world and *one truly international language*. . . . We are all tired of

International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers of foreign countries:

First South African-American
Second Swedish-American
Second Cuban-American
Second French-American
Second Australasian-American
Fourth Canadian-American
Fourth India-American

For information write to W. V. Sminkey, 1626 Juneway Terrace, Chicago 26, Ill.

the platitudes about good will among nations, and actively working together would make for stronger bonds than mere local expressions of good will.

The International Portfolios are accomplishing this very aim today!

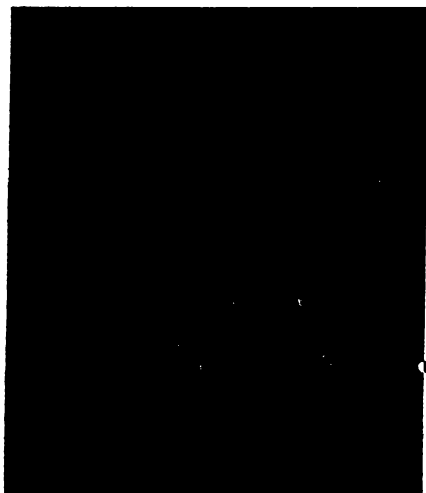
* * * * *

Reports from Ragnar Hedenvall, American General Secretary of the Swedish-American Portfolios, indicate that interest is rapidly increasing. With 14 applicants already entered for the First Swedish-American Portfolio, Ragnar is considering the organization of the Second. The Swedish General Secretary, Ken Lindenberg of Gothenburg, Sweden, advises that he has completed the organization in Sweden of the First Swedish-American Portfolio, and that the First Circle prints have been shipped to the U. S.

Mistaken quotations are much to be regretted, and Mr. Lindenberg calls to our attention the omission of a word in his letter in the April 1948 issue (Vol. 1, No. 5). The quotation, as it appeared in *The Folio* reads: "... if you have the luck to see your shot in the paper, ..." It should read: "... if you have *not* the luck to see your shot in the paper ..." Then to make matters worse, we nearly created another international incident when we slipped in misquoting him in the March 1948 issue of *The Folio*, telling you that the most popular size for studio sheet film in Sweden was 6.5 by 9 centimeters, when the correct figure was 6.5 by 9 inches, or 12 by 16 centimeters. Sorry, Ken, and we hasten to make the correction.

* * * * *

A member of the Third Anglo-American Portfolio, Miss Betty Parker Henderson, of Chicago, Ill., recently won a coveted honor. Her print, "April Showers," was the cover picture for April *American Photography*. An active member of both Jackson Park and Fort Dearborn CCs, she is known as a competent and fair-minded judge and maker of many outstanding prints. She is also chairman of Jackson Park's Print Committee and is in charge of their traveling shows. She has recently been promoted from a Two-Star to a Three-Star Exhibitor.



SPRING

John P. Carney

THE RINGMAN

L. A. Lyons

"The Portfolio idea is catching on in Canada!", to quote Ted Walsh of Ottawa, General Secretary of the Canadian-American Portfolios. He reports that the F-11 CC of Ottawa is initiating a series of independent circulation of groups of prints for Canadians in Ontario and Quebec. These are patterned after the PSA Photo Portfolios, but are independent of the PSA.

Member's prints are expected to complete a circuit in 10 weeks, thus giving a greater number of people an opportunity of participating at reasonably close intervals, and also helping the person who might hesitate to join an International Portfolio. This could be a proving ground for future PSA members and International Portfolios, and will fill a long-felt need. It is their hope that this idea will prove so popular that other camera groups will organize other circuits and spread this idea across Canada.

* * * * *

Under the capable leadership of General Secretary Sylvia D. Sminkey, the International Portfolio Exhibits activity is going ahead under full steam. In April, *The Folio*, No. 5, reported completion of plans for an exchange exhibit between the League of Netherlands Amateur Photographers and the Chicago Area CCs Associa-

tion. Now arrangements have been completed for another exchange, this time between the Club Fotografico de Cuba, of Havana, Cuba, and the PSA Chicago Chapter, through Mr. A. de Moya, Past President of the Club Fotografico de Cuba. The Chicago Chapter show will go forward the end of May and the Cuban show, consisting of 25 prints, will reach Chicago at about the same time. The American exhibit will travel from Havana to Mantanzas, Cienfuegos, Camaguey and Santiago de Cuba, and will be out approximately five to six months. After the Chicago Chapter is through with the Cuban show, it will be available to other camera clubs in the United States, upon request. Write to Sylvia D. Sminkey, 1626 Juneway Terrace, Chicago 26, Ill., for a place in the itinerary.

* * * * *

Speaking of the Cuban-American PSA International Portfolio, Harry A. Langer, American General Secretary, says, "As I understand it, there is but one camera club in Cuba, namely, The Club Fotografico de Cuba, with a membership of 465. Mr. Angel de Moya became president in February 1945 when the membership totaled 206 and he succeeded in building it up to 465 by January 1948, when he stepped out of office."

The PSA Photo Portfolios

How to Be a Print Critic

PARTICIPATION in the Pictorial Portfolios can make it easy for you to become a competent print critic — and chances are a thousand to one that your camera club needs more and better print critics.

If you are interested in improving your

critical ability, call in four or five of your friends from your camera club when your next portfolio arrives. Ask them to come over that evening, and give them a general idea as to what you propose to do. You will probably find that your colleagues will go for the idea in a big way, particularly if they are seriously interested in advancing themselves in amateur

photography. One of the hurdles that every camera club has to overcome is the dominance of the very few people within the club who will act as critics. The rest of the members become bored with criticisms of a very small group, and frequently feel that there is bias which results in lopsided criticisms, print night after print night. The ideal situation, perhaps, would be one in which every member was a reasonably competent critic, and each member of the club, in turn, would serve in a critical capacity. This is too much to expect, of course, but the closer any club can come to this ideal, the better off that club is in this particular department of its activities. We have been digressing; now let's get back to the evening when your friends foregather, and you start looking over the prints in your newly-arrived portfolio.

The first important rule is that neither you, nor any of your friends, may look at any criticisms which have already been recorded by other members of the circle who have previously seen and criticized the prints. You will probably find it advisable not to read the data, at this particular point. Simply produce a print, place it in a strong light which will approximate a viewing box as closely as possible, and inspect the print at a distance of six or eight feet. Each person, in turn, should then express his views. Don't let anyone get by with a simple "I like it," or an equally simple "Not for me!" A critic worth his salt must do far more than express a personal like or dislike. It will probably be helpful if the moderator will ask leading questions regarding such points as are usually considered in criticisms: print quality, toning, composition, general interest, emotional impact, cropping, and so on. Specific questions on these and other points will make even the most diffident critic open up and express himself.

Arguments should be gleefully encouraged, for few things are more likely to cause a man to think and to express himself, than the necessity for defending his position.

If one man says that he thinks the right side of the print should be cropped two inches, cover up two inches of the right side of the print and ask the others what they think. If there are counter-suggestions, try them out. The closer you can come to a free-for-all, the more quickly you will break down diffidence and reserve.

When your critical discussion is well under way, you may find it advisable to refer to the data on the cover of the folder. For example, someone may challenge the sharpness of the print, and the moderator might then wish to determine whether the negative was 35mm or 4x5. If there's an argument about the toning, the data sheet will come in handy again. If someone challenges the subject matter or the composition or the emphasis, it will be helpful to determine the objectives of the maker.

After each person in the group has had his say, and after the group has more or less agreed upon its criticisms, then the criticisms of the other members of the circle should be produced and read.

You will find that in perhaps nine out of

Enrollments are being sought in the following specialized groups of the PSA Photo Portfolios:

Pictorial	Control Process
Portrait	Star Exhibitor
Photo-Journalism	Color Print
Nature	Medical

Information and enrollment blanks covering any or all of the above Portfolio groups may be had by addressing the Chairman of the PSA Photo Portfolios, Eldridge R. Christ-hilf. Take part in a new adventure in photography by enrolling now.

ten times, the judgment of your group will be in complete accord with the judgment of the others in the circle who have written down their criticisms. This is reassuring to the would-be critic, because it proves very conclusively that he can criticize intelligently and competently. In the rare event that your group and the other critics in the circle do not agree, a discussion on the points of disagreement will be most helpful.

Before going to the next print, the consensus of your group should be recorded briefly, so that when the portfolio comes through again the other criticisms regarding that print may also be considered in the light of the criticisms which you made. As all participating portfolioists will realize, there will be a varying number of criticisms on each print when the portfolio arrives, ranging from none at all to the full quota. Some will have the Commentator's evaluation, and some will not. If the Commentator's evaluation is available, it will be most interesting to check your group's criticisms against the Commentator's and against those of other members of the circle. You may readily find that your group has come closer to the Commentator's evaluation than have the members of the circle who have recorded their criticisms.

The same general procedure should be duplicated as often as other members of your group receive their portfolios. Assuming that you have several portfolioists in your group, and that at least a few of them belong to more than one circle, gatherings such as we are recommending can be held every month or so. After four or five such gatherings, you will find that a goodly percentage of the group is ready and even eager to undertake club criticism—or to stand up and argue with the older print critics who have had things their own way for so long. Strangely enough, you will find that your established print critics will welcome this sort of thing, for any critic worthy of the name realizes that the best he or any critic can do is to present one man's opinion—even though that opinion may be the result of much good training and good experience.

The whole thing is just a by-product of Pictorial Portfolio activity, but it is a potentially important by-product. The camera club member who learns to have confidence in his criticisms not only will contribute largely to the success of print

competition nights at his camera club, but he will do much better work himself, because he will learn how to criticize his own prints, and feel sufficiently confident in his criticisms to follow through and produce finished prints in accordance with his critical estimate of the original proof print.

Spec Speaking . . .

Frankly, I thought that I would be deluged with comments, criticisms, and suggestions, when I laid myself open for all these things, a couple of months ago. This just goes to show how easy it is to be completely mistaken.

So far, the expected deluge has been nothing more than a bare trickle. For a bunch of people who are as vocal and as verbose as pictorialists are when they gather together in person, you fellows have been doing very, very poorly! I'd like to repeat that *The Folio* was created and is maintained to serve you, and the only way it can function efficiently is by becoming a forum in which everyone airs his views.

Just in case you have forgotten, here, again, is the address.

Sewell Peaslee Wright,
1776 Old Chatham Road,
Springfield, Illinois.

I again invite you to send along your contributions, short or long, in the form of an article, a letter, or a post card notation. Let's get together and make this a round table discussion—not a long-winded speech by one man!

It's okay to put in a print that you know is sure-fire, if that's what you want to do, but I have a hunch the portfolioist who sends out only his best prints, in the hope of garnering only praise, is missing the boat. At any rate, I know that my portfolios have been most valuable to me when I have sent out prints that I felt had possibilities, yet with which, in their present form, I was completely dissatisfied.

* * *

We're right in the middle of the vacation season now, and it seems like a good time to remind you that if there is any chance at all a portfolio will be coming your way while you are away from home, you should make sure that it is rerouted, to avoid delay. Even if you haven't been notified that a portfolio is coming, if you feel that one *might* head your way while you're gone, send a penny postcard to Eldridge and give him your vacation dates, and the number of the portfolio or portfolios to which you belong. It's a little and simple thing to do, and most considerate, too!

PSA Photo-Journalism Portfolios

Sending a photograph off to the markets is very much like sending a print off to the salons. If it does not make the grade it is up to you to figure out why. In the photo markets you do have the consolation of getting a politely worded rejection slip—sometimes. But why was the print rejected? You can sit up nights trying to figure that one out.

The Pictorial and the Photo-Journalism

Divisions are bringing help to photo-journalists thru the PSA Photo-Journalism Portfolios, patterned after the highly successful PSA Pictorial Portfolios. Circuits will be set up comprising 15 members, each of whom will submit a print to travel in the portfolio. On receiving the portfolio each member will comment and offer suggestions on the prints of the other members of the group. Then he will place a new and different print in the collecting section of the portfolio.

Next, in the notebook which travels with the portfolio he will make an entry, giving a short biographical sketch of himself accompanied by a small picture. Here he will also state his photographic problems, for somewhere along the line some other member may have just the answer that he has been seeking.

At the completion of the circuit the portfolio will go to an outstanding photo-journalist who will act as Commentator for the group and who will make a final evaluation of the prints and offer suggestions and help. As it takes from four to five months for a portfolio to make a circuit, it will visit each member twice in the course of a year. A member may enroll in as many circles or circuits as he wishes.

The requirements for participation are that one be an active member of the Society and affiliated with both the Pictorial and the Photo-Journalism Divisions. The enrollment fee is 50¢ per year for each portfolio circuit that one joins.

Further information concerning this activity and an enrollment blank may be secured by addressing either Eldridge R. Christhill, APSA; or Cliff Edom, APSA, 18 Walter Williams Hall, University of Missouri, Columbia, Mo.

PSA Portrait Portfolio No. 6

5-3-48	Sarah Martin, Rockwood, Michigan
5-11-48	Earl I. Fiske, Chicago, Ill.
5-19-48	Lloyd M. Schmidt, Shaska, Minn.
5-27-48	William G. Clayton, Grand Island, Neb.
6-4-48	F. J. Gadbaw, Butte, Montana
6-12-48	Dr. Jess R. Baker, Ontario, Oregon
6-21-48	Roy Wolfe, Portland, Oregon
6-29-48	Miss Ruth N. Penberthy, Cupertino, Cal.
7-7-48	Mrs. W. G. Stewart, Yuba City, Cal.
7-15-48	David Francis Gray, El Paso, Texas
7-23-48	E. F. Lee, Jr., Tucuman, New Mexico
7-31-48	G. L. Chadborn, Kansas City, Kansas
8-9-48	Mrs. N. McAlexander, Birmingham, Ala.
8-17-48	C. W. Shackelford, Wilmington, N. C.
8-25-48	J. J. Hamrick, Jr., Huntington, W. Va.

PSA Pictorial Portfolio No. 49

5-1-49	E. D. Thompson, Jackson, Michigan
5-10-48	M. E. Voltz, Buffalo, N. Y.
5-18-48	John W. Hodges, Oneida, N. Y.
5-26-48	Sumner White, Brookline, Mass.
6-3-48	Harold R. Stern, Brooklyn, N. Y.
6-11-48	Lewis S. Mudge, Princeton, N. J.
6-19-48	Mason E. Turner, Wilmington, Del.
6-26-48	Charles G. Hall, Richmond, Virginia
7-6-48	C. W. Shackelford, Wilmington, N. C.
7-14-48	Robert O. Loftis, Ft. Lauderdale, Fla.
7-22-48	John F. Vandergrift, Springhill, Ala.
7-30-48	Betty Jayne de Boer, Cleveland, Ohio
8-7-48	Ernest F. Brown, Bloomington, Ill.
8-16-48	A. H. Scharnhorst, Bloomington, Ill.
8-24-48	J. J. Mueller, Appleton, Wisc.

PSA Pictorial Portfolio No. 50

5-3-48	James Scott, Beloit, Wisc.
5-11-48	Herbert L. Anderson, Sioux Falls, S. D.
5-19-48	Vern R. Taylor, North Platte, Nebr.
5-27-48	Aubrey E. Perry, Bend, Oregon
6-4-48	J. W. Hubbard, Corcoran, Calif.
6-12-48	Mildred Maria Betzner, San Diego, Calif.
6-21-48	Paul A. Kane, San Antonio, Texas
6-29-48	Earl Mercer, Navasota, Texas
7-7-48	A. E. Wooley Jr., Baton Rouge, La.

7-15-48	Gladys Castle, Cleveland, Miss.
7-23-48	Asa F. Tift, Albany, Georgia
7-31-48	C. W. Shackelford, Wilmington, N. C.
8-9-48	John T. Hopkins, Westfield, New Jersey
8-17-48	Major Edward J. Hobbs, Cleveland, O.
8-25-48	Mrs. Dorothy Gruner, Chicago, Ill.

PSA Pictorial Portfolio No. 51

5-7-48	Roy Wolfe, Portland, Oregon
5-15-48	Theodore R. Castle, Santa Barbara, Calif.
5-31-48	S. E. Everson, San Diego, Calif.
6-8-48	R. P. Sharp, Sequin, Texas
6-16-48	Lambert Franz, Jr., Galveston, Texas
6-24-48	Corwin Butler, Blackwell, Okla.
7-2-48	Miss Tina Payne Stevens, Topeka, Kan.
7-10-48	Rosser C. Brophy, Rivermines, Missouri
7-19-48	C. A. Sweet, Mankato, Minn.
7-27-48	Dr. Charles Gruner, Chicago, Ill.
8-4-48	Edward A. Markley, Detroit, Mich.
8-12-48	Mrs. George Braun, Poughkeepsie, N. Y.
8-20-48	Harris Rosenhaft, Brooklyn, N. Y.
8-28-48	Robert J. Entwistle, Trenton, N. J.
9-6-48	Felix J. Henrion, Steubenville, Ohio

PSA Photo Portfolios

On April 30, 1948, the enrollments in the PSA Photo Portfolio activity had reached a total of 1653. The Pictorial Portfolios lead with a total of 1250 enrollments and the Portrait Portfolios were second with 229 enrollments.

Pictorial Division Go-Getters

Some of the potential champions are starting to show their class and forge to the front, but there is still plenty of time and plenty of room at the top for those who are slow on the getaway, particularly in those States not represented so far, or only lightly represented.

Remember the rules: a new member for the PSA and the Pictorial Division counts three points, a member of the PSA brought into the Pictorial Division counts one point. The champion in each state on September 30, 1948 will receive the bronze medal of the Pictorial Division in recognition of his good work, and the grand champion of the whole country will know he (or she) has what it takes to put over an outstanding job, and so will everybody else.

Score to April 30, 1948

State	Go-Getters	Points
Alabama	Watson L. McAlexander	12
California	M. M. Deckerick	18
	Fred R. Archer	6
	Vernon E. Broadbent	6
	Frances S. Robson	6
	W. Warren Callow	3
	Jack Cannon	3
	Richard Chatten	3
	Reginald Cross	3
	Harry J. Forsythe	3
	John S. Goodwin	3
	Ralph E. Gray	3
	Dr. J. F. Haid	3
	Julian E. Hiatt	3
	J. B. Kilpatrick	3
	Roy E. Lindahl	3
	Ruth Penberthy	3
	Claxton Searle	3
	Walter G. Treadwell	3
	S. P. Weston	3
Colorado	Earle Cochran	3
Connecticut	John W. Kaufman	30
	I. Edwardson	3
Delaware	George F. Smith	3
Florida	Lewis D. Solomon	3
Idaho	Don E. Haasch	3
Illinois	Eldridge R. Christhill	24
	Charlotte L. Fredrick	18
	Lewis T. Reed	12
	J. Philip Wahlman	12
	Burton D. Holley	9
	Edward H. Lehman	9
	Harry A. Langer	9
	William W. Sminkey	9

Illinois (Cont.)	† Sewell Peaselee Wright	9
	Merlin C. Harman	6
	† Ragnar Hedenvall	6
	H. J. Johnson	6
	George W. Blaha	3
	Dwight M. Chambers	3
	† Anne Pilger Dewey	3
	H. J. Ensenberger	3
	† W. Howard Fredrick	3
	Theodore R. Ingram	3
	Blanche Kolarik	3
	* Mr. Schlanger	3
	† Rennie I. Weber	3
Indiana	Don Loving	6
	F. G. Gardiner	3
	† Donald Jameson	3
	* F. O. Schaffner	3
Kansas	† Charlotte Kessler	3
	W. D. Morning	3
Kentucky	Dr. W. Brooks Hamilton	3
	Frank H. Richterkessing	3
	R. F. Schuhmann	3
	N. L. Saltzman	3
Maine	† Thomas T. Firth	3
Maryland	John R. King	3
	Tilghman McCabe	3
	M. Leonard Oppenheimer	3
Massachusetts	† Cecil B. Atwater	23
	Kenneth J. Conant, Jr.	3
	* Benjamin H. Hunt	3
	Milton Cusher	3
Michigan	† J. Elwood Armstrong	24
	Charles B. Phelps, Jr.	6
	Robert W. Cahill	3
	Theodore O. Claus	3
	Jean Elwell	3
	Florence McGee	3
Minnesota	† Dr. W. Warren Roejke	23
	Dr. H. B. Adsit	6
	* Harold Fay	3
Mississippi	J. M. Endres	6
Missouri	S. Ashen-Brenner	6
	Mrs. T. O. Seiberling	6
	† W. E. Chase	3
	Charles S. Martz	3
	Frank Meister	3
Montana	Carlton L. Lungwall	12
Nebraska	† Sten Anderson	6
	Dr. John Anderson	3
New Hampshire	† H. W. Wagner	3
New Jersey	† Fred Quellmalz, Jr.	47
	E. K. Kaprelian	3
	Thomas Zito	3
New York	Edna V. Tucker	27
	Chester W. Wheeler	18
	Adolph Fassbender	12
	Herman de Wetter	9
	† R. Erle Buckley	6
	Helene Sanders	6
	Joseph M. Bing	3
	Tom Burton	3
	Clara Cohen	3
	* R. Johnson	3
	F. B. Kelley, Jr.	3
	* Clifford P. Obrien	3
	Earl A. Spear	3
	Arthur M. Underwood	3
North Dakota	R. J. Blesner	3
	Henry Bogenreif	3
Ohio	† P. H. Oelman	15
	Wallace J. Stevens	11
	Bernard G. Silberstein	6
	† Doris M. Weber	6
	* R. J. Higgins	3
	George R. Hoxie	3
	Dr. F. H. Jacobs	3
	Carl Mansfield	3
	F. Elliot Westlake	3
Oklahoma	James W. Davis	9
	Frank J. Heller	3
	William Sugl Moto	3
	William F. Shepard	3
Oregon	* Charles Watson	6
Pennsylvania	† John R. Hogan	118
	† Philip Cass	15
	† Edward T. Howell	6
	† Richard R. Koch	6
	† J. S. Bradford	4
	* C. K. Arnold	3
	Wilson R. Browne	3
	Dr. I. Clyde Cornog	3
	Oliver Gross	3
	George Repa	3
Rhode Island	† Kenneth R. Phinney	6
South Dakota	J. W. Fox	3
	Mac McKechnie	3
Tennessee	Herbert Jackson	3

Texas	Charles E. Wendt	12
	U. Stephen Johnson	9
	David F. Gray	3
	Donald J. Hagen	3
	Dr. L. L. Handly	3
	Doyle E. Keeling	3
Vermont	John W. Dowcher	9
Washington	George L. Kinkade	6
West Virginia	J. J. Hamrick, Jr.	9
	† W. Dovel Le Sage	3
Wisconsin	† Ray Miss	42
	James P. Scott, Jr.	12
	Harold C. Berkholtz	9
	E. A. Byrsdorfer	6
	Ray C. Fahrenberg	6
	† Andree Robinson	6
	Alan J. Dale	3
	E. F. Daly	3
	Leola Puerner	1
	Gerhard K. Willecke	3
Canada	Blossom Caton	12
	† Raymond Caron	6
	F. H. Hopkins, Jr.	3
	† Edward C. Walsh	3
Miscellaneous	† General Publicity	461

† Not eligible for the bronze Medals

* Name or address uncertain.

Coming Exhibitions

Muncie. (M) Closes July 15, exhibited Aug. 1-6. Data: Clifford E. Reese, R. R. 3, Box 380, Muncie, Ind.

Royal, London. (M, C, T) Closes July 24. No entry fee but return postage required. Exhibited Sept. 9-Dec. 5. Data: Royal Photo Society, 16 Princes Gate, London, S. W. 7, England.

Vancouver. (M) Exhibited Aug. 25-Sept. 6. 9th Ann. Int. Salon, Pacific Nat. Ex., Exhibition Park, Vancouver, Can.

Antwerp. (M) Closes Aug. 10. Exhibited Sept. Data: L. Verbeke, 435 Lackbors Ave., Duernie-Antwerp, Belgium.

Bangalore. (M) Closes Aug. 10. Exhibited Sept. 10-19. Data: M. P. S. International Salon, T. Kasmath, Cottonpet, Bangalore 2, India.

Reading. (M, T) Closes Aug. 16. Exhibited Aug. 28-Sept. 12. Data: Foster E. Moyer, 325 Hoskins Place, Reading, Pa.

Amsterdam. (M, T) Closes Aug. 21, exhibited Sept. 18-Oct. 3. Data: Focus Int. Golden Jubilee Salon, Zinder Stationsweg 33 Bloemendaal, Holland.

São Paulo. (M) Closes Aug. 21, exhibited Sept. 18-Oct. 3. Data: Foto-Cine Clube Bandeirante, Rua São Bento, 357, 1° andar, São Paulo, Brazil.

London, Canada. (M) Closes Sept. 3. Exhibited Sept. 21-Oct. 5. Data: A. E. Adams, 923 Matland St., London, Ont., Canada.

Puyallup. (M) Closes Sept. 7. Exhibited Sept. 18-26. Data: Western Wash. Fair Assoc., Puyallup, Wash.

Columbus. (M, C, T) Closes Sept. 8. Exhibited Sept. 13-Oct. 5. Pictorial, Nature, Color divisions. Data: Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

Houston. (M) Closes Sept. 13, exhibited Oct. 10-24. Data: Patye Billfaldt, Museum of Fine Arts, Houston, Texas.

Louisville. (M, T) Closes Sept. 14, exhibited Oct. 1-17. Data: Thomas E. Muldoon, 1914 Wrooklage Ave., Louisville 5, Ky.

Zaragoza. (M) Closes Sept. 15, exhibited Oct. 5-25. Data: Secretary, Sociedad Fotográfica de Zaragoza, Plaza de Sas, 7-Zaragoza, Spain.

Pasadena. (M) Closes Sept. 15, exhibited Sept. 28-Oct. 16. Data: Paul F. Johnson, 35 North Raymond Ave., Pasadena 1, Calif.

Victoria. (M) Closes Sept. 17, exhibited Oct. 17-24. Data: Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Can.

PSA. (M, C, T) Closes Oct. 6 (Technical Sept. 25); exhibited Nov. 3-24. Pictorial, Nature, Technical, Color, Motion Picture, Photo-Journalism divisions. Data: P. H. Oelmann, 311 Main St., Cincinnati, Ohio.

Trail. (M, T) Closes Oct. 10, exhibited Oct. 27-30. Data: Trail CC, Box 35, Trail, B. C., Canada.

St. Louis (Miss. Valley). (M, C, T) Closes Oct. 20, exhibited Nov. 6-21. Data: Norman Brice, 51 Ridgemoor Dr., St. Louis 5, Mo.

Photo-Journalism Division

Clifton C. Edom, APSA, Chairman of the PSA Photo-Journalism Division, has announced the appointment of the following Nominating Committee for the preparing of a slate of officers for the Division for 1948-50:

Fred Quellmalz, Jr., APSA, *Chairman*
A. Aubrey Bodine, FPSA
Victor H. Scales, Hon. PSA

Members of the Division are requested to send their suggestions for Chairman, Vice Chairman, Secretary, and Treasurer to Mr. Quellmalz at 51 Grandview Place, Upper Montclair, N. J. immediately. The

slate of the Committee will be announced in next month's JOURNAL.

PAA Convention

A feature of the Annual Convention of the Photographers' Association of America, to be held at the Stevens Hotel, Chicago, August 23-27, will be an "Open Night" at the huge Manufacturers' Exhibit from 7:30 to 10 PM on Tuesday, the 24th. At least 150 of the larger manufacturers will display their latest equipment. PSA members may obtain tickets of admission from Chicago dealers and professional photographers.

PSA Nominations and Elections

PSA members this year by secret ballot will elect three Members-at-Large of the Society's Board of Directors and 37 District Representatives. The election will be held during September and must be completed by October 1.

A sample of the new ballot is published in this issue of PSA JOURNAL and includes the complete slate of the Nominating Committee. However, this sample ballot does not include petition nominations which may appear on the final ballot.

All members of the Society may vote for the three Members-at-Large of the Board of Directors, one representing the Eastern Time Zone, one the Central Time Zone, and one the Mountain and Pacific Time Zones. On the other hand, only those members resident in each District may vote for candidates for District Representative from their Districts.

Names of candidates appearing on the official ballot will be those selected by the Nominating Committee plus those nominated by petition. Under the December 1946 By-Laws, any 10 members of the Society resident in any of the 10 Districts may submit in writing to the Nominating Committee a petition nominating for District Representative any eligible member resident in their District. Similarly, any 25 members of the Society may submit a written petition for candidates for Member-at-Large of the Board of Directors. Written petitions must be filed with the Nominating Committee by August 1. Petition candidates will be so indicated on the official ballot.

The new secret ballot will be supplied to every member, accompanied by two envelopes. Members will mark the ballot, supply the requested data concerning state and district of residence, and seal the completed ballot in a "ballot envelope." They will place the "ballot envelope" in a separate "mailing envelope" on which they will write their names and addresses.

No names or addresses will appear on the "ballot envelope." No ballots will be counted unless names and addresses of voting members appear on the "mailing envelope." At PSA Headquarters, the "mailing envelopes" will be checked as received for names and addresses, then opened, and the "ballot envelopes" removed. "Mailing envelopes" received without names and ad-

resses will be discarded, unopened. "Ballot envelopes" received in properly endorsed "mailing envelopes" will be filed by Districts, unopened, for the accommodation of the official tellers. Ballots will be mailed to members about September 1 and must be returned to PSA Headquarters to be received by October 1. Ballots will present names of several candidates for each office so that members will have a choice.

District Representatives and Divisional officers are elected each even year. National officers of the Society and elective members of the Board of Directors are elected each odd year. District Representatives elected this year succeed the interim District Representatives appointed by the President last year. Members-at-Large of the Board of Directors elected this year will serve terms of only one year. Members-at-Large for full two-year terms will be elected in 1949 during the election for national officers.

District Representatives, as elective officials of the Society, have important duties and responsibilities. They represent their Districts in the policy-making body of the Society. They are members of the National Council, which recommends policies, practices, and procedures and which proposes and ratifies amendments to the PSA Constitution and By-Laws. They advise the President, Board of Directors, and National Council as to the wishes of members in their Districts. They perform duties required by the President or prescribed by the Board of Directors. They promote the growth, welfare, and interests of the Society. They have power to call meetings of the members of their Districts as forums for discussion of the affairs of the Society. At the discretion of the Board of Directors and upon written petition of 10 or more members resident in a district, a District Representative may be recalled from office and replaced.

Through the District Representatives the wishes of members of the Society resident in any District may be reported to the President, Board of Directors, or National Council for consideration. PSA members now have, consequently, convenient ways and means through their District Representatives to promote activity by the Society in any field and along any lines they regard as advisable.

OFFICIAL BALLOT

DIRECTORS — Three Directors are to be elected, each for a one-year term.

Eastern Time Zone	Central Time Zone	Mountain and Pacific Time Zones
Vote for one:	Vote for one:	Vote for one:
Mrs. Doris Weber, Cleveland, Ohio <input type="checkbox"/>	Eldridge R. Christhill, APSA, Chicago, Ill. <input type="checkbox"/>	Shirley M. Hall, APSA, San Marino, Calif. <input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<i>District No. 1</i>	<i>District No. 2</i>	<i>District No. 3</i>	<i>District No. 4</i>	<i>District No. 5</i>
Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island	New York, New Jersey	Pennsylvania, Delaware, Maryland, Dist. of Columbia, Virginia, West Virginia	Ohio, Indiana, Kentucky, Michigan	Tennessee, Georgia, Florida, Alabama, Mississippi, N. Carolina, S. Carolina
<i>Vote for 2</i>	<i>Vote for 8</i>	<i>Vote for 4</i>	<i>Vote for 4</i>	<i>Vote for 2</i>
Newell Green, APSA <input type="checkbox"/>	William Bowman, APSA <input type="checkbox"/>	Dr. John Benus, APSA <input type="checkbox"/>	Isadore A. Berger, APSA <input type="checkbox"/>	Robert S. Anderson <input type="checkbox"/>
S. Alton Ralph, APSA <input type="checkbox"/>	Mrs. Mildred Hatry, APSA <input type="checkbox"/>	Mrs. Caryl Fifth <input type="checkbox"/>	Earle W. Brown <input type="checkbox"/>	Herbert Jackson <input type="checkbox"/>
Paul A. Sperry <input type="checkbox"/>	William J. Hunn <input type="checkbox"/>	Edward T. Howell, APSA <input type="checkbox"/>	Dr. C. J. Marinus, APSA <input type="checkbox"/>	Cortland F. Luce <input type="checkbox"/>
<input type="checkbox"/>	John H. Magee, APSA <input type="checkbox"/>	Tilgman McCabe <input type="checkbox"/>	Robert L. McFerran, APSA <input type="checkbox"/>	Dr. C. C. Turner, APSA <input type="checkbox"/>
<input type="checkbox"/>	Robert R. Morris <input type="checkbox"/>	John P. Mudd, APSA <input type="checkbox"/>	M. D. Meiser, APSA <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Dr. Bertram Perkins <input type="checkbox"/>	<input type="checkbox"/>	Harvey P. Rockwell, APSA <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Martin Polk, APSA <input type="checkbox"/>	<input type="checkbox"/>	B. G. Silberstein, APSA <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Harry R. Reich <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Alfred Watson <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Cyrus A. Varrington <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>District No. 6</i>	<i>District No. 7</i>	<i>District No. 8</i>	<i>District No. 9</i>	<i>District No. 10</i>
Louisiana, Arkansas, Missouri, Kansas, Texas, Oklahoma	N. Dakota, S. Dakota, Nebraska, Illinois, Iowa, Minnesota, Wisconsin	Washington, Oregon, Montana, Idaho, Wyoming	California, Nevada, Utah, Colorado, New Mexico, Arizona	Alaska, Hawaii, Puerto Rico, Canal Zone
<i>Vote for 3</i>	<i>Vote for 5</i>	<i>Vote for 2</i>	<i>Vote for 5</i>	<i>Vote for 2</i>
Mrs. Martin W. Lentz <input type="checkbox"/>	Sten T. Anderson <input type="checkbox"/>	C. W. Getzendaner, APSA <input type="checkbox"/>	Elmore C. Adams <input type="checkbox"/>	Urban M. Allen <input type="checkbox"/>
Herbert D. Ohm, APSA <input type="checkbox"/>	Vincent Hunter, APSA <input type="checkbox"/>	Harry J. Hirsh <input type="checkbox"/>	K. V. Arntzen, APSA <input type="checkbox"/>	Mrs. Elaine Baker <input type="checkbox"/>
Jane Shaffer <input type="checkbox"/>	D. Ward Pease, APSA <input type="checkbox"/>	Jon W. Rasmussen, APSA <input type="checkbox"/>	Harvey W. Brown, APSA <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Edith Royky <input type="checkbox"/>	<input type="checkbox"/>	M. M. Deaderick <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	William V. Sminkey <input type="checkbox"/>	<input type="checkbox"/>	Edwin P. Merrill <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Otho B. Turbyfill <input type="checkbox"/>	<input type="checkbox"/>	Hal Roberts <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Edwin B. Whitcomb <input type="checkbox"/>	<input type="checkbox"/>	Mrs. F. T. Robson <input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	Sewell P. Wright <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

* Petition Nominations. All other candidates nominated by the PSA Nominating Committee

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PSA Continental Print Contest—April

THE GERMANTOWN Photo Society of Philadelphia attained first place in Class A in the PSA Continental Print Contest for April, with 72 points. In a tie for second position were the Photo Guild of Detroit and Queen City Pictorialists of Cincinnati, each with 69 points.

There was also a tie for top honors in Class B, with Channel City CC of Santa Barbara, Calif., and Seven Hills Photographers of Cincinnati each capturing 63 points. Close behind was South Bend CC of South Bend, Ind., with 62 points.

The contest was judged at The Camera Club of New York on April 7 in New York City, the judges being John R. Hogan, FPSA, Mrs. Helene Sanders, FPSA, and Lloyd Varden, FPSA. In Class A, 14 clubs submitted 64 prints; in Class B, 34 clubs offered 136 prints.

Winning prints in Class A were "Tarascan Fisherman," by Bernard G. Silberstein, APSA; "Berkshire Birches," by Gerald Tattersfield; and "Line in Motion," by La Verne Bovair. In Class B, the first honors were taken by "Winter Bloom," by Robert M. Berry; "Death Valley Scene," by M. M. Deaderick; and "White Plume," by Fred H. Kuehl.

Data on Winning Prints

"Tarascan Fishermen" was taken by Mr. Silberstein at Lake Patzcuaro in Mexico in January. He used an Automatic Rolleiflex on a tripod and without filter; exposure determined by Weston Meter. It was taken on a very foggy morning around 9 o'clock. Ansco Super-Pan Press film was used, developed in Finex and printed on Illustrators Special, toned blue with the Thiourea formula.

Mr. Tattersfield reports that "Berkshire Birches" is a lucky shot, taken late in January near Cheshire, Mass. He used a Super Ikonta A with Plus X film and light

yellow filter. Exposure was metered to give very full exposure for the shadow side of the trees, at about $f/16$, hand held, and development was not more than seven or eight minutes at 68° F. in well-used DK-20. The print is practically a straight print, with very slight extra exposure for the base, on Opal G, developed about five minutes in a mixture of D-52 and used Adurrol, toned slightly in gold-thiocarbamide and lightly waxed with Print Lustre. Long developing time was used to yield a cold tone instead of the usual warm blue in Opal.

"Death Valley Scene" was taken at Eastertime, 1947, by Mr. Deaderick in the Death Valley dunes in eastern California near the Nevada line. He used a 4×5 Series D Graflex, 18cm Zeiss Tessar lens, on Super XX film, G Filter, and developed in D-76. Print is on Illustro BT, developed in 53D, toned in direct sepia, spotted and varnished. This print was made from one of a group shot at sun-up, and Mr. Deaderick had to work fast as he only had a few minutes at that time of day to get the full play of light and shadow on the dunes.

Mr. Berry states that his print, "Winter Bloom," was taken on January 18, about 11 AM, temperature 10° above zero. He used a Voightlander Avus $6\frac{1}{2} \times 9$ cm, $f/4.5$ lens; exposure made on Supreme film, $1/100$ sec. at $f/16$, K2 filter, developed in Microdol for 25 minutes. Print was made on Opal G, developed in Edwal 106 and toned with Gold Chloride Thiocarbamide toner.

The idea of "Lines in Motion" originated during a tour of a Detroit museum, while a group of modern paintings were on exhibit, reports Mr. Bovair. He used cardboard and a sheet of metal to build up his setting, and aimed to tell a story through the use of all kinds of lines. Mr.



WHITE PLUME

F. H. Kuehl

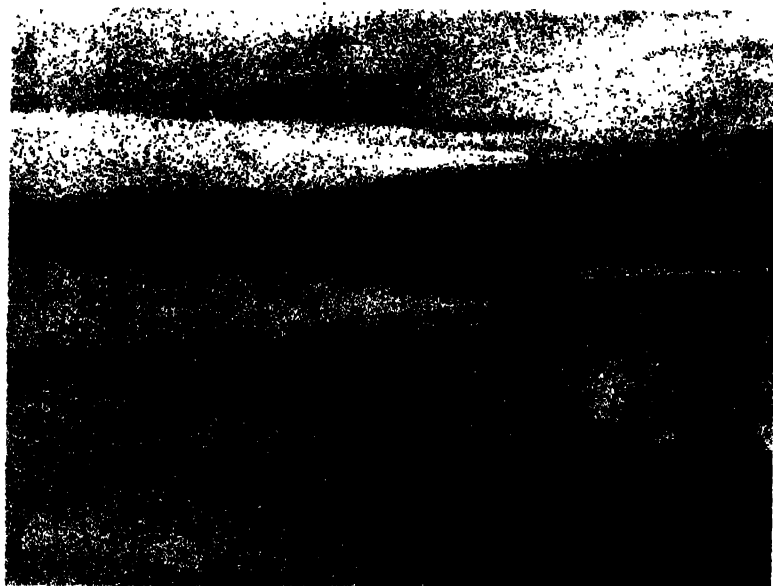
Bovair used Super XX film, developed in Microdol. Exposure 1 sec. at $f/22$. Paper was Defender T3, developed in Dektol, and toned in Thiocarbamide blue.

CLUB STANDINGS—GROUP A

	Apr.	Total
Photo Guild of Detroit, Mich.	69	317
Detroit CC, Detroit, Mich.	67	288
Baltimore CC, Baltimore, Md.	63	284
California CC, San Francisco, Cal.	61	276
Germantown PS, Philadelphia, Pa.	72	271
Queen City Pictorialists, Cincinnati	69	268
Photo Soc. of San Francisco, Calif.	59	261
Science Museum PC, Buffalo, N. Y.	67	229
Grosse Pointe CC, Grosse Pte., Mich.	57	201
Albany CC, Albany, N. Y.	60	189
Ft. Dearborn CC, Chicago, Ill.	—	184
PS of Pittsburgh Ac. Science & Art	62	182
Le Photo Club de Quebec, Canada	50	176
St. Louis CC, St. Louis, Mo.	65	173
Cleveland PS, Cleveland, Ohio	—	145
Bridgeport CC, Stratford, Conn.	44	141
Scarab Photo Soc., Cleveland, Ohio	—	97

CLUB STANDINGS—GROUP B

Mission CC, San Francisco, Calif.	60	298
CC Prov. Eng. Soc., Prov., R. I.	54	245
CC of Cincinnati, Ohio	60	211
Channel City CC, Santa Barb., Cal.	61	228
South Bend CC, South Bend, Ind.	62	224
Seven Hills Photographers, Cin.	63	218
Rock Island CC, Davenport, Iowa	55	213
Ohio Valley CC, Cincinnati, Ohio	49	213
Jackson Photo Soc., Jackson, Miss.	53	188
Washington CC, Claysville, Pa.	54	186
East Shore CC, Cleveland, Ohio	45	183
Independence CC, Independence, Mo.	46	181
Photo Society of Quincy, Ill.	53	179
Edgewater CC, Edgewater, N. J.	43	175
Tulsa CC, Tulsa, Okla.	58	173
Niagara Falls CC, Niag. Falls, N. Y.	52	164
Gloucester County CC, Woodbury, N. J.	41	159
San Fernando Val. CC, N. Hollywood	49	158
Community CC Christ Church, Pa.	42	146
Owego CC, Owego, N. Y.	59	145
Dubuque CC, Dubuque, Iowa	40	145
Utica CC, Utica, N. Y.	37	144
Silverado CC, Napa, Calif.	42	138
Ogden CC, Ogden, Utah	40	137
Lebanon Valley CC, Lebanon, Pa.	46	133
F/8 Club, Bayside, N. Y.	46	131
Vincennes CC, Vincennes, Ind.	40	131
Shorewood CC, Milwaukee, Wis.	45	128
Egyptian CC, Centralia, Ill.	—	124
Lions Gate CC, Vancouver, B. C.	45	123
Perfex CC, Milwaukee, Wis.	47	120
Duluth CC, Duluth, Minn.	43	116
Photo Print Soc., Sandy, Utah	—	95
Danville CC, Danville, Ill.	35	87
Taft CC, Taft, Calif.	—	71
Sioux Falls CC, Sioux Falls, S. D.	43	67
Grand Rapids CC, G. R., Mich.	—	56
Orleans CC, New Orleans, La.	—	52
Richland Photo Club, Rich., Wash.	—	46
Portland CC, Portland, Me.	—	45
Cudell Arts CC, Cleveland, Ohio	—	35



TARASCAN FISHERMAN

B. G. Silberstein, APSA



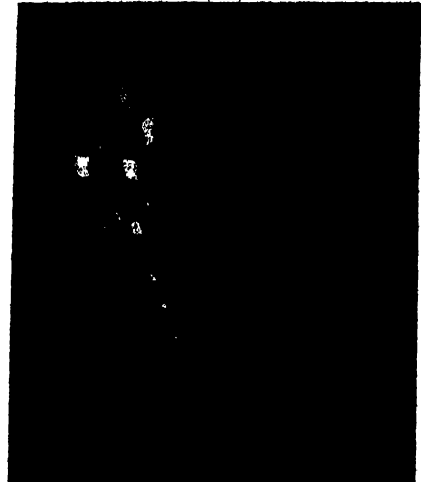
WINTER BLOOM

R. M. Berry



BERKSHIRE BIRCHES

G. Tattersfield



LINE IN MOTION

L. Bovair

BOOK REVIEWS

ART IN CINEMA, Edited by Frank Stauffer, Art in Cinema Society, San Francisco Museum of Art, San Francisco, 104 pages, 1947, paper.

Art in Cinema is a symposium on the avantgarde film and should have considerable appeal to those who are interested in the experimental film movement. The book was prepared for the series of films "Art in Cinema" presented at the San Francisco Museum of Art. There are several articles on various phases of the experimental film, the first being an interesting history of the avantgarde film by Hans Richter, which is followed by discussions by Elie Faure, Man Ray, John and James Whitney, and Erich Pommer, all of whom are interested in the creative aspects of motion pictures. The book also contains the program notes for each of the films used in the series. The chapter containing a list of selections for the musical accompaniment used in the silent film programs should be helpful to those interested in using musical accompaniment with their films. - A. S. N.

PORTRAITURE, Camerette Photo Library, published by The Camera, Inc., Baltimore, Maryland, 189 pp., cloth, \$3.50, 1947.

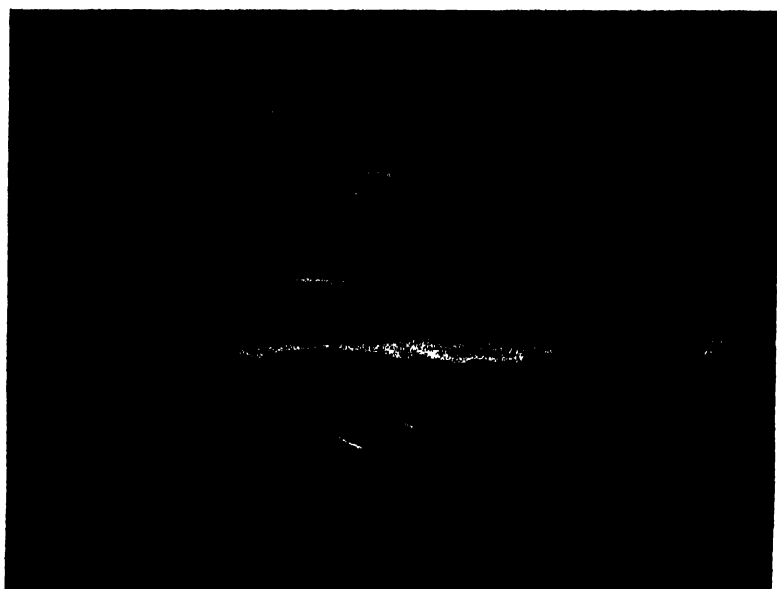
"The art of portraiture is but a small part of the whole great art of photography, yet within itself, it is divided into smaller parts." This first statement in the foreword of this book perhaps explains why the editors have chosen to present the subject of portraiture as a compilation of chapters written by different authors and concerning the techniques and attitudes of 15 popular portrait photographers. The respective chapters originally appeared in *The Camera* magazine, but are of considerably more value to the practical photographer in book form. Each chapter concerns a different aspect of portraiture which appear in the following order: Portraiture at Home, Glamour Portraiture, Hairdos in Portraiture, Principles of Por-

trait Lighting, Child Portraiture, Portraits for the Home Record, Portraiture of Men, and Portraiture as a Hobby.

I REMEMBER DISTINCTLY, Compiled by Agnes Rogers, with comments by Frederick Lewis Allen, Harper & Bros., 49 E. 33rd St., New York, N. Y., 251 pp., 1947, cloth, \$5.00.

This book consists of a selected group of pictures which form a family album of American people in the years of peace from 1918 to Pearl Harbor. In the 500 pictures and accompanying comments is presented a documentary account of the important and newsworthy events which occurred during this period. The book is printed by lithography, which perhaps explains why the technical progress in photography during the past twenty-odd years is not evident as one thumbs through the various reproductions of the photographs. As a matter of fact, one of the best pictures in the book is the first one, which is a

full page reproduction of a photograph taken on 5th Avenue at the end of World War I. On page 192 is shown an angle shot of the Rockefeller Center buildings, with the following caption: "In the mid-nineteen-thirties a camera craze swept the country. It grew out of the growing popularity of Leicas and other imported German cameras; it set people of both sexes and all ages to rushing about taking 'candid' shots and buying complex apparatus; it hastened the birth of *Life*, *Look*, and other popular picture magazines; and it immensely improved photography technically and in artistic value. We illustrate it here only with a trick shot of Rockefeller Center, New York, taken with a wide-angle lens by Wendell MacRae; but many other pictures in this book — notably the sociological studies beginning on page 195, which were stimulated by the expert interest and contagious enthusiasm of R6y Stryker of the Farm Security Administration — benefited by it."



DEATH VALLEY SCENE

M. M. Deaderick

WHAT'S NEW

By JACOB DESCHIN

How would you like to own a dozen of P. H. Oelman's famous prints? Well, they are now available in two portfolios of six prints each. Each print is approximately 7 by 9 inches, mounted on a 10 by 13 mount, and shipped in an attractive cellophane-sealed folder. All are from the original negatives and signed personally by Mr. Oelman. Included in each folio are a number of his better known nudes. Priced at \$10.00 per portfolio, they may be ordered direct from Mr. P. H. Oelman, FPSA, 311 Main Street, Cincinnati 2, Ohio.

Cameras

Commercially air-minded people will be interested in Fairchild's new hand-held 5-by-7 aerial camera with 20-inch telephoto lens. The camera is intended for "commercial aerial photographers who desire large-scale photographs with reasonably large negative size while flying at safe altitudes over urban areas." The new model, a modification of Fairchild's Type F-8, used for more than twenty years by the Navy, is called the Fairchild F-275 and contains a Bausch & Lomb f/5.6 20-inch telephoto. Lens openings range down to f/45 and shutter speeds are 1/125, 1/175, 1/225, 1/300 and 1/400. A direct vision finder folds when not in use. The camera uses 40-exposure rollfilm, but will also take a 12-exposure cut-film magazine.

Getting down to earth, Graflex tells us the 3¼ by 4¼ Super D Graflex can now be ordered with a new 190mm (7½-inch) coated Ektar f/5.6 lens in automatic diaphragm. The lens may be purchased separately too. Incidentally, Graflex adds, if you want a Graphic View 4 x 5, all you have to do is come and get it; they're available again.

Universal Camera Corporation's Roamer cameras have a new brother: the Roamer 63. It's a folding type, like the others, and has an f/6.3 coated anastigmat lens, trigger-type shutter release, automatic self-cocking shutters, and speeds from 1/25th to 1/200th, and bulb. The camera takes eight 2¼ by 3¼ pictures on 120 or 620 film, has built-in flash synchronization and eye-level and waist-level view finders.

And speaking of built-in synchronization, the Kodak Vigilant Six-20 f/6.3 has blossomed forth with the same. You can now get the camera with a Kodak Flash Dakon shutter for synchronized flash work at 1/25, 1/50 and 1/100 with SM or SF flash lamps, or 1/25 and open flash with No. 5 or No. 25 lamps.

Movies

Add one more item for the 8mm fans to gloat over: the new 750-watt 8mm Fodeco 8 Projector. No gears, no sprockets. And the price, with an f/1.6 anastigmat, coated lens, is \$89.50. Technical Devices Corporation, Roseland, N. J., is responsible for the new device, which fea-

tures: 20-second threading, rapid motor rewind, quiet operation, self-contained unit, rheostat speed control, removable condenser lens, 400-foot reel capacity, specially designed film gate and track, non-moving aperture framing device, AC-DC operation, centralized controls, semi-automatic, fingertip tilting device, double claw movement, built-in cord compartment. And it's compact: 8¾ inches high, weighs 12½ pounds.

Peerless Film Processing Corp., 165 West 46th St., New York City, will protect your movie film by the vacuum-vaporating process. It's a regular service for amateur and non-theatrical fields, as well as professional. Applied before the film is projected, the process extends the useful life of the film. It may be used on any film base material, black-and-white or color.

In case you're wondering about this vacuum-vaporating process, here's the story as I have it from the blurb: "In the Peerless treatment, the reels of film, without being unwound, are placed in a chamber from which the air is then evacuated. Chemical vapors and gases are introduced into the vacuum and penetrate between the convolutions of the film, to toughen the gelatin without loss of film flexibility and to replace the excess moisture of the green emulsion with internal lubricants, thereby reducing stress between emulsion and base. This is followed with other vapors to lubricate the film surface for freer passage through the projector."

Raygram Corporation tells me there's an auxiliary 10-inch speaker for the Movie-Mite 63IM. The speaker is housed in a leatherette-covered, plywood case, complete with 50-foot cable.

All-metal reel cases for 8mm and 16mm film made by the Brumberger Company (Camera Specialty Co., 50 West 29th St., New York) are now available. The reels roll out of the case at the press of a button. The cases are offered in three sizes, for twelve 200-foot 8mm cans; for twelve 300-foot 8mm cans, and for nine 400-foot 16mm cans.



Fairchild F-275 Aerial Camera

Bell & Howell lets it be known they have a Widor wide-angle lens attachment for use on movie cameras. The attachment doubles the normal angle of view without affecting the lens aperture or exposure calculations.

Miscellaneous

For that color transparency that's "a little off", Bourges, Inc., 106 Fifth Ave., New York City, offers Colotone as an effective cure. Simply combine the ailing transparency with a sheet of Colotone, which is a transparent sheet uniformly coated with the required color value. One side of the material is color-coated, the other side glossy. The glossy side is placed in contact with the emulsion side of the transparency and the two sheets (or more) are bound together.

A transparency which is too red or too yellow because of exposure under improper lighting or for other reasons may be made to look more natural by combining it with a Colotone of the needed blue value. A transparency having a predominance of blue may be corrected with a red or yellow value. One of the most effective uses for Colotone is in strengthening sky tones in overexposed transparencies. If portions of the transparency do not need correction, a wooden or plastic stylus is used to remove the color coating in such areas as white details or where certain colors are overemphasized by the added value. The stylus is shaped to permit accurate control of edges.

Selection of the desired value is made from a test set of color values on 3-by-5-inch sheets, each color—magenta red, lemon yellow and peacock blue—being represented by five progressively lighter values: 100 per cent for the full color, 70, 50, 30 and 10 per cent for the weaker tones. The test set also includes five values of gray and five of translucent white. These are called Solotone and may be used to increase or decrease overall contrast in transparencies. The Colotone and Solotone values also offer a new method of dodging in black-and-white printing or enlarging and lend themselves widely to experimental activity.

"The materials are more flexible than any other form of dodging," says the inventor, Albert R. Bourges. "Since there is no danger of damage to originals, the materials are of great importance to amateurs and professionals in that they may encourage work for new and better effects, to experiment in ways that otherwise would be too dangerous. The relatively unskilled gain courage to test their untried ideas and the skilled find that they can make faster and better use of their knowledge."

A handy aid for accurate exposure meter readings for color film when used in artificial light, is Kodak's Neutral Test Card. Measuring 8 by 10 inches, the matte-finished card is gray on one side, reflecting 18 per cent of the light; white on the other side, reflecting 90 per cent. The gray side is used under normal artificial light-

(Turn to page 396)



YOU'LL find *your* favorite model more appealing, your work in photography infinitely more rewarding, when you shoot in full color as well as in black-and-white.*There's a Kodak color film, you know, for every type of camera...Kodachrome Film for most miniature, sheet-film, and home-movie cameras...Kodacolor Film for most roll-film cameras...Kodak Ektachrome Film for processing in your own darkroom.

IT'S KODAK FOR COLOR



COLLECTIONS

NEWS OF KODAK PLANS AND PRODUCTS

VACATION—AND THAT NEW CAMERA

VACATION without pictures is unthinkable—it just doesn't make sense. And, for many of us, vacation means a new camera . . . to replace one that has served its time, or that has been outmoded by new picture needs.

Here are notes on a number of Kodak cameras. Each has its advantages in particular fields of picture making. Study them all, and weigh the features of each one, bearing in mind that the camera you choose—for yourself or your family—should fit your needs, or theirs, for several years to come.

Remember, too, that more people will take vacations this year than ever before. A camera which is in ample supply at the start of the vacation season may be scarce by mid-summer.

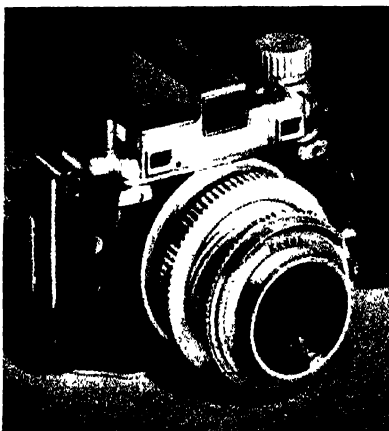
FOR THE EXPERT

HEADING the parade is the superb Kodak Medalist II Camera (pictured at right). This unique instrument is basically a $2\frac{1}{4} \times 3\frac{1}{4}$ roll-film camera with the scope, accuracy, and operating refinements of a precision miniature.

Lens of the Kodak Medalist II Camera is a 100mm., 5-element, $f/3.5$ Kodak Ektar, with all glass-air surfaces Lumenized. The shutter is a Kodak Flash Supermatic with nine speeds, 1 second to $1/400$, and bulb. The roll-film advance cocks the shutter, prevents double or blank shots, and sets the exposure counter.

The range finder is split-field, coupled with lens focusing and with the view finder (for parallax correction); focusing range is $3\frac{1}{2}$ feet to infinity. View finder is the optical eye-level type, combined in a twin eyepiece with the range finder window.

Rugged, precise construction is a major feature. Body is built up of aluminum-alloy die castings. Lens is mounted in an all-metal double helix. Finish is superb—satin metal and top-quality, black pin-seal grain leather. Any 620 Kodak roll film can be used; an accessory back permits use of $2\frac{1}{4} \times 3\frac{1}{4}$ film



packs or sheet film, with ground-glass focusing. Numerous accessories are available—Kodak Flashholder, back extension units for close-up work (including copying), and others. Definitely an all-around camera for the real enthusiast.

For those who prefer the convenience of roll film but also want ground-glass viewing and focusing, the handsome twin-lens Kodak Reflex Camera is an ideal choice. Taking and



viewing lenses are each an 80mm. $f/3.5$ Kodak Anastar, 4-element, Lumenized. Shutter, a Flash Kodamatic, 7-speed, $\frac{1}{2}$ -second to $1/200$. Focusing screen of extra fine-grained ground glass; magnifier built into hood, and hood also converts into a direct eye-level frame finder. Focusing range, $3\frac{1}{2}$ feet to infinity.

Picture size is $2\frac{1}{4} \times 2\frac{1}{4}$ inches—the popular, easy-to-compose square format. Each roll of black-and-white 620 Kodak Film yields 12

VACATION PACK

WHAT better time than vacation time for the new Kodak Tri-Chem Pack to join your team?

No longer need you wait until after vacation's over, before developing those precious holiday shots. When you're packing, just slip

three small trays, a safelight, a thermometer, and a half-dozen Kodak Tri-Chem Packs into your baggage. No need for storage bottles—because, with the Tri-Chem Pack, there's no carryover. And all the chemicals are dry, snug-sealed in airtight metal-foil packets, so that no moisture sneaks in.

After dark, at any stop, any room becomes a darkroom. Set out your trays, plug in your safelight. Grab an ordinary 8-ounce water tumbler, and mix the 8 ounces of *fresh* developer, *fresh* short-stop, and *fresh* fixer that each Tri-Chem Pack yields. Do two average-size rolls of film—that's the amount for which each Tri-Chem Pack is designed—and dump the used solutions down the drain.

And if you want to take along a package of paper and a printing frame, one Tri-Chem Pack will also serve for 50 average-size contact prints.

This is no makeshift kit. The chemicals are standard Kodak chemicals—Kodak Universal M-Q Developer, Kodak Universal Stop Bath with Indicator, Kodak Universal Fixer. Use one Kodak Tri-Chem Pack—just one—and you'll put it ace-high among your photographic aids.



VACATION AIDS

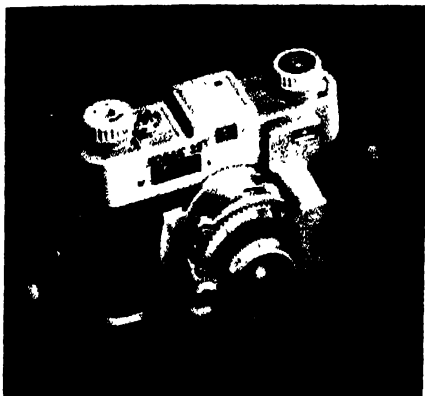
Kodak Flashholders—Almost every Kodak camera mentioned on this page is a flash camera—equipped with a shutter that has built-in flash synchronization. For every such camera, there's an inexpensive Kodak Flashholder—an efficient reflector, battery case, and bracket. Put it on, plug in a midget photoflash lamp—and you're set to make synchronized flash shots. When you inquire about the cameras above, ask your Kodak dealer about Flashholders, too.

Kodak Wratten Filters—If your vacation will take you to scenic outdoor spots, you should have at least two filters along: a K-2, for normal sky tones on either orthochromatic or panchromatic films, and an A, for rich, dark sky effects on panchromatic or infrared films. And if you're shooting in color, a Kodak Pola-Screen will often help you deepen a pale sky to a richer blue.

Other Kodak Aids—For notes on several other Kodak aids to vacation picture making, turn over the facing page.

pictures (instead of the usual 8); Kodacolor Film, 9 pictures per roll instead of 6.

FOR COLOR



EVERY camera mentioned on these two pages is a color camera. All the regular roll-film cameras accept Kodacolor Film; and the Medalist II (with accessory back) also accepts Kodachrome and Kodak Ektachrome sheet film. For miniature Kodachrome transparencies, there are three excellent Kodak miniature cameras: the Kodak 35 f/3.5 with Range Finder (above); the Kodak 35 f/4.5; and—newest of the three—the Kodak Flash Bantam f/4.5.

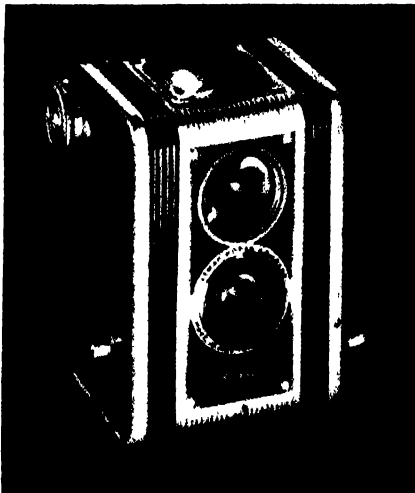
Kodak 35 f/3.5 Camera accepts 20- and 36-exposure magazines of Kodak 35mm. black-and-white films, and Kodachrome Film. Its lens is a 4-element, 50mm. Kodak Anastar f/3.5, Lumenized, mounted in a Flash Kodamatic Shutter which offers speeds from 1/10 to 1/200, time, and bulb. Shutter cocks as film is advanced; there's double-exposure prevention, automatic exposure counter. Range finder is split-field, coupled with the lens focusing movement and focusing scale; focusing range, 4 feet to infinity. View finder is the direct, optical, eye-level type.

The Kodak 35 f/4.5 Camera is somewhat

similar in appearance to the range finder model; has a 3-element, 51mm. Kodak Anaston f/4.5 Lens, Lumenized, in Flash Diomatic Shutter with speeds from 1/25 to 1/150, time, and bulb; automatic shutter cocking as film is wound; double-exposure prevention; automatic exposure counter; folding optical eye-level view finder, with parallax correction adjustment. A capable performer, it accepts the same films as its faster-lensed brother.

For details of the Kodak Flash Bantam f/4.5 Camera, see the back covers of most July photographic magazines—or ask your Kodak dealer.

FOR FAMILY USE



WHEN you buy a "family" camera—to steer Sis or Junior away from your own jealously guarded equipment—you normally choose a lightweight, easy-to-operate roll-film type, in the middle-price or lower-price range.

That's good judgment, too.

This year, you'll find no better choice than the new Kodak Dualflex Camera (above).

A handsome reflex-type camera, the Kodak

Dualflex takes 2½x3½ pictures (12 on a 620 black-and-white roll; 9 on a roll of Kodacolor Film). Its great feature is a big, brilliant finder, which affords a sharp, detailed, sparklingly clear preview of each picture—exactly the kind of view-finder guidance every beginner needs.

"Taking" lens of the Kodak Dualflex Camera is a 75mm. Kodet meniscus, in a flash shutter which provides instantaneous and bulb exposures. The plunger-type body shutter release assures steadiness in releasing. Focus is fixed, sharp from 6 feet to infinity. Flash synchronizing mechanism, in the shutter, makes flash shooting easy.

Perennial family favorite is, of course, a folding camera such as the Kodak Vigilant f/6.3 (below) or the Kodak Vigilant Junior Six-20. Both of these folding cameras take the popular 2½x3½-inch picture size.

The Kodak Vigilant f/6.3 Camera has a capable 3-element, 105mm., Kodak Anaston f/6.3 Lens, in a Kodak Flash Dakon automatic



shutter (no cocking needed). The shutter settings are 1/25, 1/50, 1/100, time, and bulb. Focusing range, 3½ feet to infinity; both eye-level and waist-level finders; total weight, only 1 pound 7 ounces.

Even simpler—and still more modest in price—is the Kodak Vigilant Junior Six-20 Camera, with 87mm. Kodet fixed-focus meniscus lens in Dak shutter, providing time, bulb, and instantaneous exposures.

Two Brownie cameras also call for mention here. The Brownie Flash Six-20, rugged, all-metal, with two-position focusing and eye-level finder, takes 2½x3½ pictures, flash or non-flash. The Brownie Reflex, Synchro Model, offers a super-size brilliant reflex-type finder... makes negatives 1½ inches square on popular Kodak 127 Films.

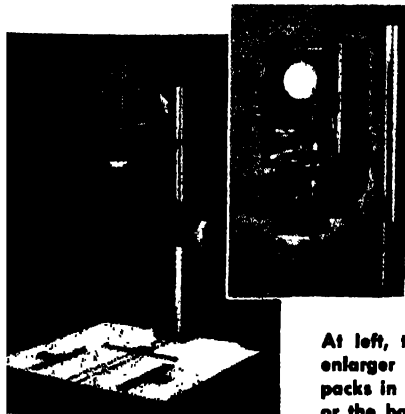
IT'S MORE THAN MERELY "PORTABLE"

PUT the accent on "miniature" when you speak of the Kodak Portable Miniature Enlarger. For miniature-camera films, this is a Class A enlarger in its own right—even

though it weighs only a few pounds, and takes apart to pack in a carrying case only about 14x14x6 inches.

It accepts 35mm. (24x36mm.) and Kodak Bantam (28x40mm.) negatives; enlarges 2½ to 9 diameters on the baseboard, and more when directed at floor or wall; has a superb 3-condenser illumination system using a 75-watt, 115-volt lamp, and can be fitted with either a Kodak Enlarging Ektanon f/6.3 or f/4.5, or a Kodak Enlarging Ektar f/4.5 Lens.

Compact though it is, it out-performs many a standard-size enlarger. Check on it, next time you visit your Kodak dealer. Among its other desirable features—its efficiency, portability, and compactness—you'll discover a pleasantly moderate price.



At left, the Kodak Portable Miniature Enlarger—a lot of enlarger without a lot of bulk. It takes down quickly, and packs in a small case—to fit easily in an apartment closet or the back of a car. Inset shows illumination system.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.



Snap open your Kodak Carrying Case—you're set for instant action. Your camera's safer—smarter, too. 1. For Kodak Medalist Camera . . . tan leather field case of top-grade cowhide with neck strap, a truly de luxe case . . . \$15.00 2. For

Kodak Flash Bantam f/4.5 Camera . . . tan bridle leather field case with shoulder strap . . . \$5.50 3. For Kodak 35 f/3.5 Camera with Range Finder . . . sturdy, handsome field case of top-grade sole leather . . . \$8.50 4. For any camera with tripod

socket . . . Kodak Neck Straps . . . \$.85, and Kodak Hand Straps . . . \$.65 6. For Kodak Vigilant Six-20 and Kodak Tourist Cameras . . . Kodak Snapsacks with hand strap, popular pouch-type cases for folding cameras . . . from \$3.00.

Better pictures begin at your dealer's Kodak Accessories Counter



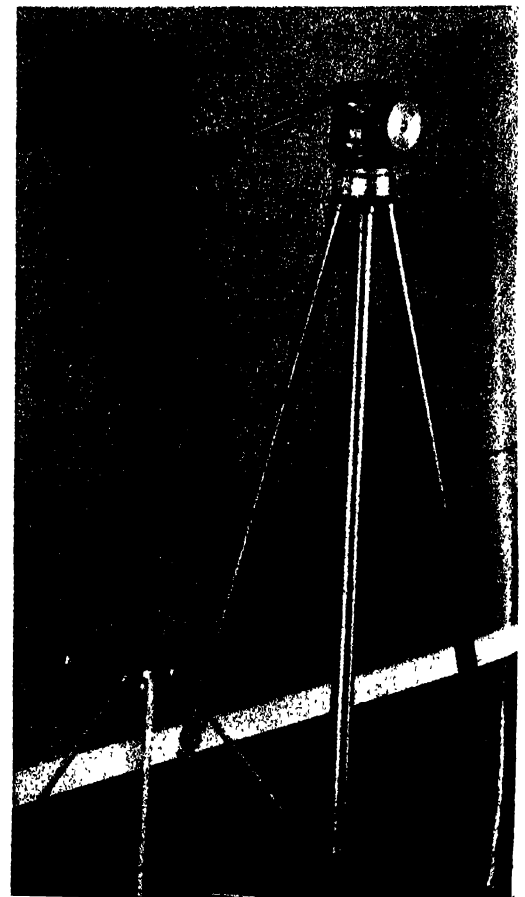
Dramatize the commonplace with Kodak Lens Attachments Give greater versatility to your camera—wider scope to your own artistry. 1. Kodak Combination Lens Attachments permit use of units or a combination of units 2. Kodak Filters add life, sparkle, emphasis . . . from \$2.10 3. Kodak Pola-Screen (a polarized filter) darkens blue skies in color photography, controls glare from nonmetallic surfaces . . . from \$7.50 4. Kodak Lens Hood reduces lens flare . . . from \$1.75 5. Kodak Combination Filter Case protects filters and lens attachments . . . holds Adapter Ring, Lens Hood, four filters . . . from \$4.00.



Focus needle-sharp with a Kodak Service Range Finder Split-field military-type . . . eliminates guesswork with any camera that has a focusing scale . . . \$12.50 plus tax.

Steady as a rock—a Kodak camera support . . . gives the dependable camera base you need for critical work. 1. Kodak Eye-Level Tripod (with accessory Kodak Turn-Tilt Tripod Head). Sturdy, light aluminum tripod . . . \$16.75 plus tax. Kodak Turn-Tilt Tripod Head gives new ease in setup, speed in handling . . . \$13.25 plus tax 2. Kodak Table Top Tripod . . . for use with movie or still cameras . . . \$2.00 plus tax 3. Kodapod . . . for outdoor use. Toothed jaws grip any wooden object. Head locks firmly in desired position . . . \$3.00 plus tax.

Bantman Kodak Company, Rochester 4, N. Y.



Prices subject
to change
without notice

Picture of a Lifetime...

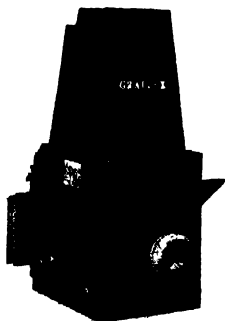
The sun is just right... the water is gently rippling and clear... your subject has unknowingly floated into a relaxed pose... an elusive expression is on her face.

Never again may this set of conditions prevail. Perhaps it is for only this once-in-a-lifetime that you have the opportunity to take a picture of everlasting pleasure... a picture that may win you a prize.

It is for these moments, for every other "picture of a lifetime," that you need a Graflex camera! Years have gone into the manufacture of cameras that are *f-a-s-t*... that enable you to compose on ground glass exactly what you want to obtain... that are built for quick, easy focusing.

Start getting crisp, clear, expressive photographs as soon as possible. Let your Graflex dealer show you the Graflex family of precision cameras today! Write for literature: Graflex, Inc., Room 207, Rochester 8, New York.

The RB Series B Graflex, the most popularly priced of all Graflex cameras, is fitted with a fine Kodak Ektar f/4.5 lens with hard, anti-reflection surface coating. See on ground glass the picture you want, exactly as it will be recorded on film. The quick-moving, revolving back permits either vertical or horizontal composition.

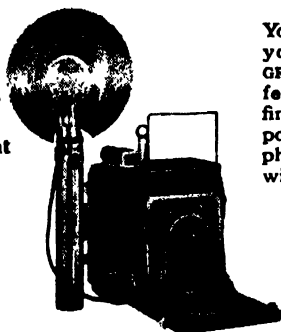


Western Division Office, 3045 Wilshire Blvd.
Los Angeles, California

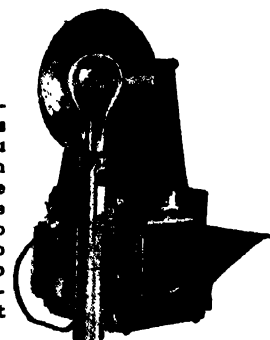


SPEED GRAPHIC photo
by Andre De Dierfus

Your local Graflex dealer can show you one of the new Pacemaker GRAPHICS... with exclusive built-in features that mean easier-to-take, finer, clearer, more accurately composed pictures. Remember, for prize photographs you should have a prize-winning camera!



The Super D Graflex has the exclusive Automatic Diaphragm, plus built-in flash synchronization. You can keep the diaphragm wide open for a clear, bright image on the ground glass. However, you have already pre-set the diaphragm to the *f/* stop at which you want to take the picture, and as you trip the shutter, the diaphragm automatically closes down to this pre-set aperture!

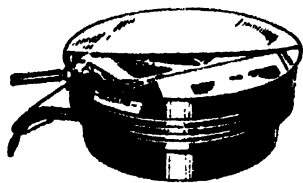


GRAPHIC cameras and accessory photo-products are manufactured only by Graflex, Inc., Rochester 8, New York, U. S. A.

GET PRIZE-WINNERS WITH

GRAFLEX

RICHARD PRINT WASHER



Made of spun aluminum, highly polished and glass-smooth. Washes sixty 8" x 10" prints in approximately 25 minutes. No moving parts to wear out. Impossible to overflow. Provides continual circulation of prints in clean water. Complete and automatic discharge of hypo.

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New York 1, N. Y.

Ansel Adams

**Brings
You
CAMERA
& LENS**



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ing, the white side in dim illumination and when making copies. The cards are supplied four to an envelope with an instruction leaflet punched for insertion in the Kodak Photographic Notebook.

Oscar Fisher Co., Inc., 109 Worth Street, New York 13, N. Y., have recently made available a new method of drying many different items, including photographic materials. Called the Fisher Anhydrator, it dries without the use of heat and is not affected by climatic changes in humidity or temperature. A cyclone of clean filtered air at extremely low humidity is produced and recirculated. It is claimed that films may be dried in a matter of seconds without damage of any kind. Watch PSA JOURNAL for further information.

The newest in battery-operated portable electronic speed flash has been announced by the Lightning-Lite Co., 1813 W. 25th St., Cleveland 13, Ohio. Among the features are rechargeable batteries accessible from outside the case and sync delay control to match any solenoid or shutter. Their latest model A.C. portable speed flash unit is now available on a rental basis for those who don't want to tie up their cash in extra equipment.

Something different in the way of 35mm viewers has been put on the market by the Arcadia Manufacturing Co., 2646 West North Ave., Chicago 47, Ill. Called the Arcadia Commander, it has an illuminating system that is self-contained with its own electric battery power and can easily be carried in your vest or coat pocket.

Carr Associates of Los Angeles have come out with a new Tong Type Film Squeegee made of heavy fine grade stainless steel and incorporating easily-removable Swedish cellulose sponges.

For those using 2 1/4 by 2 1/4 slides, Davidson Mfg. Co., 5146 Alhambra Ave., Los Angeles 32, Calif., have introduced an all-metal slide binder. The Star D Slide Binder, which comes assembled, is simply and easily slid apart; the transparency is placed between the two pieces of micro glass, and then slid together again. Slides may be interchanged at will and the binder may be used any number of times.

Brand Camera Co., 500 W. Washington Blvd., Los Angeles 15, Calif. have two new products this month—a 4 x 5 dividing back and a Graflex Back for the Brand 17 Camera. The dividing back exposes only half of a piece of 4 x 5 film at a time, thus making two 2 1/2 x 4 pictures. The Graflex Back features 360° rotation with stops at every 90°.

Remember the concentrated-arc lamps announced about two years ago? They may now be purchased at special low prices by anyone. Send your requests to The Western Union Telegraph Co., Electronics Research Div., Water Mill, L. I., N. Y.

Latest of the Jen products is the Jen-Clip, manufactured and sold by the Jen Products Sales Co., 419 West 43rd St., New York 18, N. Y. It provides an accurately centered auxiliary clip which accepts the mounting shoe of any Leica or Kardon accessory and can be used to hold an auxiliary Jen-Flash unit for dual flash photography. The Jen-Clip is made of satin-finished duraluminum and weighs less than 1 1/2 ounces. It is priced at \$9.90, including tax.

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For Sale—Practically new Weston Photographic Analyzer, Model 877, in original box. List \$100. Special \$75 to first reply P. W. Heimberger, 210 West 8th St., Erie, Pa.

For Sale—Wabash-Sylvania Electro-Flash Unit, Model R-1140, 110 volts A.C. Price \$60 or offer. Charles R. Wolfgang, 533 W. Princess St., York, Pa.

For Sale—Perflex 8mm camera, f/1.9 lens, leather case; Keystone K-8 projector, case; 30" x 40" Dalite screen. Best offer takes all. Excellent condition. Lyle G. Van Bussum, 622 Kentucky Ave., Frankfort, Ky.

For Sale—Automatic Rolleiflex 2 1/4 x 2 1/4 with 7.5cm Zeiss Tessar f/3.5 lens in Compur Rapid Shutter; King Sol synchronizer; case and filters. Excellent condition. Highest offer. Paul J. Harvey, 309 Comm. Bank Bldg., Titusville, Pa.

For Sale—Contax II, f/2 Sonnar, case, perfect, \$250; Leica II or D, f/2 Summar, case, new, \$210. Rollicord, f/4.5 Triotar, case, new, \$120. Want small outfit HD gauge electric train about \$50. A F. Pivovar, Gilmore St., RD No. 8, New Castle, Pa.

For Sale—4 x 5 Graphic View, complete lens and accessories, new, 5 x 7 printer, tripod. R. H. Safford, 3104 Flesher St., Dayton 10, Ohio.

Wanted—4 x 5 Speed Graphic outfit or Linhoff camera. A. Rich, 645 West End Ave., New York 24, N. Y.

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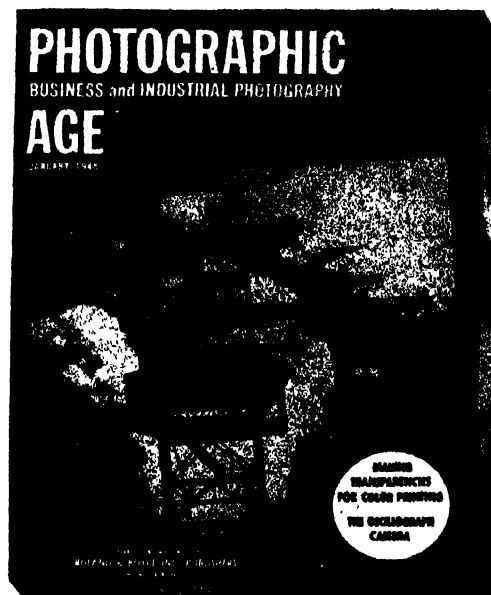
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All articles and notes of a technical nature for inclusion in this Section should be addressed to the Technical Editor, H. Lou Gibson, APSA, at 343 State Street, Rochester 4, New York.

Techlocalities

New York City

A Graphic Arts Symposium highlighted the May 4th meeting of the New York Technical Section, with Harry Lerner acting as moderator. The panel of speakers included: Lloyd Varden, FPSA, who answered questions on photographic aspects of Graphic Arts problems; Oscar Smiel, who handled questions about gravure; J. Robert Gunther, who specialized on questions about lithography; and Dennis Burke, who answered questions about photo engraving.

Boston

Howard Evans of M.I.T., distinguished mineralogist and crystallographer, at the April 28th meeting showed a group of low-power photomicrographs of thin sections through mica specimens containing inclusions. He discussed photographic techniques used in specimen identification.

On the program also was Stanley Garn. He is a member of the Department of Anthropology at Harvard, a research fellow in medicine at Massachusetts General Hospital, and a research fellow in anthropology at Forsyth Dental Clinic. Mr. Garn described equipment used in preparation of photomicrographs of the human hair by polarized light and showed a series of slides.

Rochester

Dr. Douglas F. Winnek and Duncan McPherson, New York City, described the new Trivision Process at the April 12th meeting. On the same program was Dr. S. D. Stookey, Corning Glass Works, who told about his new sensitized glass.

Cleveland

L. L. Kellsey of the Deardorff Co. gave a lecture and demonstration of camera swings and Deardorff cameras on May 18.

The lecture was arranged as an answer to some of the problems frequently encountered by the photographer who must



Dr. S. D. Stookey, and Theron T. Holden, Ch., Rochester Technical Sec.

take a picture of a tall building, an object on the floor or in another plane, and who must overcome the excessive perspective which the camera would ordinarily record on the film.

Mr. Kellsey discussed and demonstrated how, by the use of swing-back cameras and tilting lenses, the problem can be solved.

New Sensitized Glass

At Section meetings in New York, Boston and Rochester, Dr. S. D. Stookey, research chemist of Corning Glass Works, Corning, N. Y., recently described the development and applications of photosensitive glass.

Dr. Stookey described photosensitive glass as being similar to a photographic emulsion in that it contains a metal compound and sensitizers throughout its mass. Yet it differs from an emulsion in that it comprises a true solution of compounds in an optically homogeneous medium having the properties of typical clear glass. His complete paper will be found elsewhere in this issue.—V.B.W.



Dr. Douglas F. Winnek and Duncan McPherson. Photos by Anson S. Hosley

Photosensitive Glass

By S. D. STOOKEY

Research Chemist, Corning Glass Works,
Corning, N. Y.



Pictures of photosensitive glass, developed from ordinary negatives through ultraviolet exposure and heat treatment. (Portrait courtesy Bradford Bachrach.)

A PHOTOSENSITIVE GLASS may be defined as one which undergoes a change on exposure to light, such that a permanent photographic image can be developed within the glass by subsequent heat treatment. This effect should not be confused with that of direct coloration by exposure to light, which has been observed in some cases after a glass has been exposed for a long time to sunshine or other source of ultraviolet light. This latter effect is known as "solarization" in the glass industry.

Photosensitive glass may be compared to a photographic emulsion, in that it contains a metal compound and sensitizers distributed throughout its mass. It differs from an emulsion in several important respects. Whereas the emulsion is an inhomogeneous suspension of silver halide grains in a somewhat turbid medium, photosensitive glass is a true solution of the compounds in an optically homogeneous medium which has the properties of a typical clear glass. The photosensitive ingredients are a part of the original glass batch. The glass is melted and formed by conventional methods. After exposure to ultraviolet light, the glass remains unchanged to outward appearance, but when it is heated to above the annealing temperature the metal particles precipitate to form the developed image.

The particles forming the image can be developed to a variety of controlled colors. One glass produces red, another yellow, and another a range of colors including blue, purple, red-orange and amber. The particle size is much smaller than that in any known silver halide emulsion, even including the Lippmann emulsion. The average size of grains in a Lippmann emulsion is about 30 millimicrons. The coloring particles in photosensitive glass are too small to scatter light, which means that they are less than 10 millimicrons, and it is believed that in some cases they represent atomic dispersion of the metal. The lack of turbidity and of grain makes the resolving power of photosensitive glass extremely high.

Light Sensitivity

Photosensitive glass is activated by a comparatively

narrow band of ultraviolet light between 260 $m\mu$ and 360 $m\mu$, and also by ionizing radiations such as X-rays and Beta-rays. The sensitizing radiation is partially absorbed by the photographic negative material and also by the non-photosensitive ingredients of the glass, the shorter wave lengths being absorbed to the greater extent. By using proper combination of light source, filter, exposure time and development, one can control the color and the depth of penetration of the image, as well as the intensity and the contrast.

Mercury arcs and carbon arcs provide the best light sources, with carbon arcs, the carbons core~~d~~ for high emission in the spectral region between 320 and 350 $m\mu$, being the most satisfactory at present. Several companies are now developing arcs designed to be more effective light sources.

Since pictures in glass have considerable depth, the source should be small, or should be arranged so as to produce parallel rays, to avoid blurring the image.

A direct exposure of the order of 2 milliwatt minutes per square centimeter in the effective wave band is required to produce a medium density. Using an average photographic negative, the intensity or the time is about 10 times as great because of the filtering action of the negative. Good photographic effects can be obtained with ordinary negatives, the best results in general being with negatives somewhat "thinner," or less dense, than average. A variety of effects may be produced by varying the exposure conditions through identical negatives. As an exception to the rule, one or two types of film transmit none of the effective ultraviolet light because of absorption by anti-halation dyes, so cannot be used for our purpose.

As an example of the present exposure required, a National Carbon Company Type C3D 60 ampere arc with "C" carbons requires about a 10-minute exposure at 9 inches to print a medium image in photosensitive glass through an Eastman or Ansco commercial negative, or 3 minutes with Eastman Fine Grain Positive Film No. 5302.



Dr. Stookey examines a negative and a piece of photo-sensitive glass prior to inserting them in printing frame.



Negative is exposed to ultraviolet light from mercury lamp.



The exposed glass, still clear, has been removed from printing frame and is now placed in furnace, where heat will be increased to 1,000° F. to bring out print on the glass.

Photosensitive glass can be safely handled in ordinary room light, as long as ultraviolet arcs or direct sunlight are absent.

Development

In order to produce a visible image after exposure, the glass is heated to a temperature, which for the present glass is from 580° C. to 650° C. In this range the

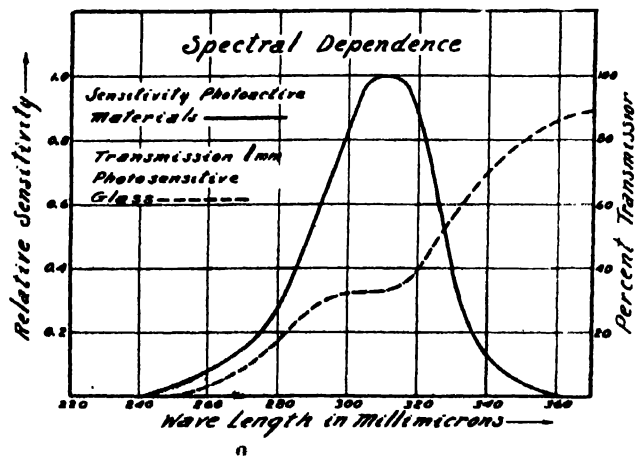
development requires from 15 minutes to an hour, depending on the exposure and the type of color and depth effect desired. Inasmuch as the glass is somewhat deformable in this temperature range, special precautions must be taken not to mar the surface.

The color develops gradually, and development may be halted at any time by cooling the glass below the annealing temperature. Development is resumed with subsequent heating. The color and depth of penetration of the image depend primarily on the exposure conditions, but also to some extent on the development. Increasing exposures in the photosensitive glass now on the market produce colors after development ranging from blue with mild exposure through purple, red, orange and amber. On development the colors representing strong exposure appear more rapidly than those of weak exposure.

Depth of penetration and the relative proportions of various colors are controlled by the wave lengths of light employed, exposure time and the development. Shorter wave lengths, being absorbed in a thin surface layer, produce only a shallow image which ranges from blue to amber with increasing exposure. If the shorter wave lengths are filtered out and longer wave lengths (330 to 350 mμ) are employed, the exposure is relatively more uniform throughout a greater depth of glass, and the same range of colors is produced in deeper penetration by this treatment when the exposure time is properly controlled. Development has some influence on the depth of penetration, because of the fact that deeper layers receive less exposure than surface layers and therefore develop more slowly.

No "fixing" is required, since at temperatures below 500° C. (almost red heat) the color is perfectly stable and permanent. The unexposed areas of glass remain unchanged by the developing treatment, so that a subsequent exposure and a second heat treatment results in development of a new image, while the original image changes somewhat in color and depth of penetration.

The photographic image is developed in attractive colors within clear glass, in three dimensions. This



The solid line shows the light-absorption curve of the photo-sensitive ingredients; essentially the sensitivity at the glass surface. Dotted line gives per cent transmission through 1 mm of photosensitive glass, permitting calculation of relative sensitivity at any depth. Note that the competitive absorption of the glass caused the sensitivity peak to shift to longer wave-lengths with increasing depth of glass.

depth of image produces a stereoscopic illusion in some cases.

Permanence and Durability

Photosensitive glass is a photographic medium which has all the attributes of glass. Glass is one of the most permanent materials available, resistant to all destructive influences except breaking, and even that may be minimized by tempering. The color of the photographic image is believed to be perfectly stable, and should not fade or discolor with age. Therefore a glass photograph should last indefinitely.

Photosensitive glass may be manufactured in any form from tiny jewels or dinnerware to huge sheets of plate glass. Within one piece of glass, photographs can be made in a variety of colors, a wide range of contrast, various depths of penetration and various degrees of intensity. Its lack of grain and its clarity give it sufficient resolving power for reproducing the finest detail.

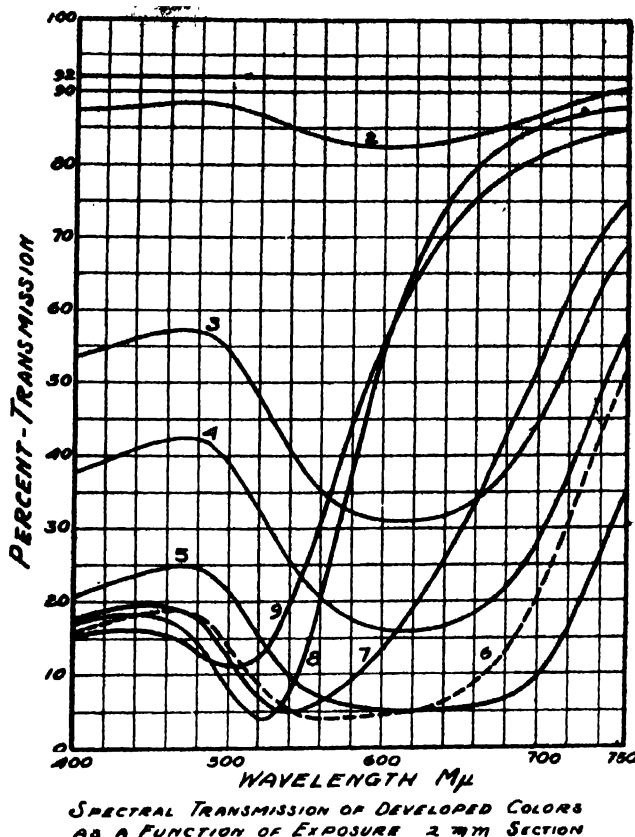
In addition to the particular type of glass described above, other glasses can be made which produce only a single color, including red, yellow, blue or brown. Another type which is expected to have definite possibilities in light-directing devices is the photosensitive opal glass, in which a three-dimensional photographic design is printed in transparent light-scattering crystals within the clear glass. Thus louvers can be produced inside the glass, blocking light in some directions while transmitting it in others.

Suggested Applications

Decorative — Portrait and scenic photographs, jewelry, murals, church windows, tableware, ornamental tile, etc.

Industrial and Scientific — Optical instruments, instrument dials, lantern slides, sound tracks, lighting devices. Unexplored possibilities in electron microscopy, X-ray pictures and nuclear scattering studies, etc.

Photosensitive glass is so new that its properties and potentialities have not yet been completely explored.



Two millimeter thick sections of photosensitive glass exposed to essentially monochromatic (330 to 340 $m\mu$) light for relative times increasing in equal increments from curves 1 through 9, and given identical development. Curves 2 through 6 represent blue, 7 purple, 8 ruby, 9 amber color.

but it has already demonstrated many unique and valuable qualities. We expect it to become a lasting and important contribution to photography, supplementing rather than competing with other photographic media.

Illumination Characteristics of a Lens

BY EDWARD P. CLANCY

IT IS SURPRISING that few photographers realize how great a difference in illumination there may be between areas at the center of a photographic plate and those near its edge. Most workers know that the central part of a negative receives the greatest exposure, but they are inclined to dismiss the variation as a factor made negligible by the exposure latitude of the film. Unfortunately, however, this difference in illumination may be great enough to cause trouble whenever the permissible range of exposure is rather limited, as in the case of color photography, or in certain enlarging processes.

It can be shown that with a uniformly illuminated subject, a thin lens in a thin mounting will form an image in which the illumination varies as the fourth power of the cosine of the angle measured from the axis of the lens. This relation results from the fact that for areas farther from the axis (1) the light has travelled a

greater distance from the lens (inverse square law), (2) the light is falling at an increasingly oblique angle, and (3) the lens presents a smaller effective aperture. For typical cameras, this alone would mean that exposure at the edges of the film might be only 75 percent of that at the center.

Two factors other than those already mentioned, however, make this variation still greater. One of these factors is vignetting, or the interception of part of the light rays by the lens mounting. This effect is of course zero for areas near the center of the film, but can cause large loss of illumination at the edges, where light has had to pass obliquely through the lens. The effect decreases as the lens is stopped down.

The other, and lesser, factor has no obvious explanation, but is apparently inherent in the design of certain types of multi-component lenses. Its magnitude varies

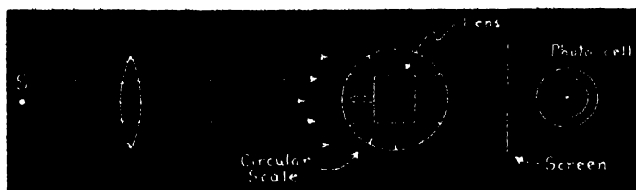


Figure 1

greatly from one lens to another, but in general it increases as the aperture is cut down. The effect is additive to those of the other factors.

The author has constructed an apparatus, shown in Figure 1, for measuring directly the illumination on various areas across the focal plane. It is so simple that it may be reproduced by anyone interested in testing his own lenses.

Light from S, an automobile headlight bulb, is made parallel by the condensing lens. The lens under test is mounted in a holder which can turn around a vertical axis, and is placed so that it is bathed in the illumination from the condensing lens. A pointer attached to the mounting moves over a circular scale and indicates the angle which the incident light makes with the lens axis. Behind is a photo-cell of the gas-filled emissive type, so placed that all the light which passes through the test lens falls on its sensitive surface. A galvanometer connected to the cell measures its output. The response of such a cell over the range of illumination used in this apparatus is so linear that calibration will probably be unnecessary.

A little thought will show that turning the lens in its holder is equivalent to moving the photocell across the focal plane, provided two correction factors are added. (1) Let A be the angle between the lens axis and the incident light. Since the distance from the lens to a point in the focal plane varies as $1/\cos A$, and since the illumination, considering the lens aperture as the source of light, varies inversely as the square of this distance, it is necessary to include a multiplication factor of $\cos^2 A$.

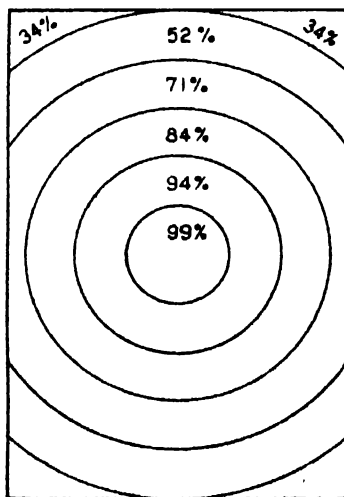


Figure 2

Dilution and Concentration Problems

(1) How much water (x) must be added to 3.0 oz. of glacial acetic acid (c) to make a 28% solution (p)?

$$c + x = p, \text{ from which } x = c(1 - p)$$

Substituting:

$$x = \frac{3(1 - .28)}{.28} = 7.7 \text{ oz. (approx. 8 oz.)}$$

(2) If 8 oz. water is used what is percentage dilution?

$$8 = \frac{3(1 - p)}{p}, \text{ from which } p = \frac{3}{11} \text{ or } 27.3\%$$

(3) If 50 oz. of a 10% aqueous solution of a chemical is to be reduced to a 4% solution, how much water must be added?

Use same formula as in (1); 10% of 50 oz. is 5 oz. of the chemical (c).

$$\frac{5(1 - .04)}{.04} = 120 \text{ oz.}$$

(4) We cannot calculate the increase in the concentration of dilute solutions obtained from dissolving crystals of the chemical directly into them, since the volume increase due to the crystals

TABLE I

	Aperture	Percent illumination at edge
Camera lens, F = 125 mm	f/6.3	46
	f/9	69
	f/22	71
Enlarger lens, F = 50 mm	f/4.5	44
	f/6.3	60
	f/12	72
Motion-picture camera lens, F = 35 mm	f/2.3	38
	f/4	75
	f/8	83

(2) The light strikes the focal plane at an angle A, and the illumination is therefore reduced by the factor $\cos A$.

As a result, each reading of the galvanometer must be multiplied by $\cos^2 A$ in order to obtain relative illumination.

Several camera lenses and one enlarger lens were tested in this apparatus. All showed, at every aperture, unexpectedly large decreases in illumination at angles corresponding to the edges of the film or paper. The accompanying table illustrates the variations which may be encountered. The table gives values, for three different lenses, of light at the edges of a sensitive surface of typical size for that lens, in terms of percentage of illumination at the center. Light reaching the corners, of course, is even less.

Figure 2 shows average values of illumination over various areas of the image produced by the enlarging lens at f/4.5, when the diagonal of the negative being projected is approximately equal to the focal length of the lens.

In camera work where exposure variations of this magnitude may cause trouble, the only obvious remedy is to use a negative size as small as possible for a given lens, and a reduced aperture. For enlarging, judicious dodging can minimize the effect.

is not generally known except by trial. We can, however, concentrate the dilute solution to an intermediate percentage by adding sufficient strong solution. For the least increase in the total volume of mixture it is evident that the added solution should be saturated or as strong as possible.

How many oz. (x) of a strong solution (40%) of hypo must be added to 12 oz. of a weak solution (4%) to make an intermediate solution of 10% (p)?

c (of equation 1) becomes $a + bx$ where:

$a = .04 \times 12 = .48$ oz. hypo in 12 oz. of weak mixture

b = proportion of hypo in strong solution or .40

$$\frac{a + bx}{12 + x} = .1 \text{ or } \frac{.48 + .4x}{12 + x} = .1 \text{ and } x =$$

2.4; therefore 2.4 oz. must be added, making 14.4 oz. of 10% solution.

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Cameras that take Kalart Range Finder

Q—I am thinking of buying a new press camera. Can a Kalart Range Finder be installed on all the current models?

A—Yes. The Kalart Range Finder is installed at the camera factories on the new Pacemaker Crown and Speed Graphics, B & J Speed Cameras, Busch Pressman, Meridian and other popular makes.

Exposure for Synchro-Sunlight

Q—In taking outdoor pictures of people with the sun at their back or to one side, and using Speed Flash for the front lighting, how should I estimate exposure?

A—Use a shutter speed of 1/50 or 1/100 and set your diaphragm as if you were taking the picture entirely by daylight. Look up the "flash exposure guide number" that applies to the film, shutter speed and diaphragm opening you are using. Divide this guide number by your *f* setting. The result is the number of feet the camera should be distant from the subject.

For example: If the flash exposure guide number is 125 and your shutter is set at *f* 11, divide 125 by 11. The result is 11, and you should take the pictures at a distance of 11 feet.



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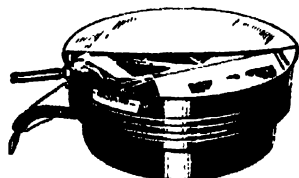
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ONE CAMERA WORLD . . .

HOWEVER DISCOURAGING are current attempts through diplomatic channels to create friendly and understanding relationships between nations, substantial hope may be found in such projects as PSA International Portfolios. In the world of diplomacy these may be viewed as hopelessly minor, informal, innocuous. Yet they have one commendable attribute — they work!

UNTIL NOW, photography may have been overlooked as a means to the end of international understanding. Yet, actually, PSA Portfolios are doing as much to bring peoples together as anything devised by the boys in the striped pants. While it may be true that PSA Portfolios now are exchanged only by amateurs of so-called friendly nations, it would be only a short, if difficult, step to exchanges with so-called unfriendly nations. Chances are good that amateur photographers might work it out.

PSA PORTFOLIOS could be — perhaps will be — effective instrumentalities for diplomacy at the citizen level. Photographs are warm and sincere. They speak a language which demands no interpretation and which minimizes misunderstanding. They are truly representative.

OF COURSE, it will take time and work even for amateur photographers to get together. Since the longest journey must start with one short step, if the destination ever is to be reached, it is time to step out. In fact, PSA International Portfolios may be that step. Their growth may represent accelerating momentum.

PERHAPS it is amateurish even to expect universal peace and friendship. Still, it is rather a nice thought, that idea of one camera world! — V. H. S.

EDITORIALLY SPEAKING . . .

SOMETHING of interest to every member appears in PSA JOURNAL this month, running the gamut from pictorialism through color and nature to technography.

PEARL ANOE tells of the photographic wonders of Colorado, while D. C. Engineer gives us a clear picture of what is going on in photographic India. Shigeta continues his campaign for better pictures and Major French discusses the problems of reproducing 35mm transparencies.

A NEW and novel means of synchronizing a wire recorder to a movie projector is described by B. J. Babbitt and William H. Fritz tells how he has adapted the battery-capacitor photoflash synchronizer to a solenoid. Readers will do well to refer to his previous article in the November 1948 PSA JOURNAL. — F. Q. JR.

CHANGE OF ADDRESS

Effective on September 1, 1948, the Editorial and Advertising offices of PSA JOURNAL will be moved from Upper Montclair, N. J., to Birdsboro, Penna. On and after that date, all communications for PSA JOURNAL or Fred Quellmalz, Jr. should be addressed

PSA JOURNAL
F. Quellmalz, Jr.
Birdsboro
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There will be no change in the Publication Office of PSA JOURNAL. However, no communications should be sent to Albany but should be addressed to the editor at the address above. The new telephone number of PSA JOURNAL, after September 1st, will be Morgantown 64133.

PSA CONVENTION

Cincinnati, Ohio, November 3, 4, 5, 6



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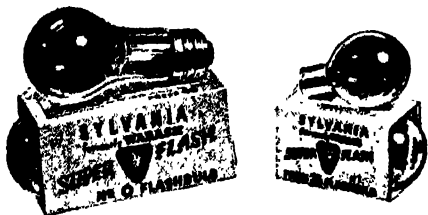
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Fetching sun-flash
by Andre Del
Graphic: Pratt



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GENERAL ELECTRIC

WHAT'S NEW

By JACOB DESCHIN

A welcome double announcement from Kodak gives amateurs faster delivery of their color prints and new, larger Kodacolor print sizes. Color prints are now being returned to dealers by first-class mail or by parcel post, special delivery, thus cutting down the time of delivery to customers.

The news on the color print service includes Kodacolor enlargements to 5 by 7, 8 by 10 and 11 by 14 inches, and four special sizes ranging from 4 by 7 to 8 by 8 inches. In addition, Kodachrome enlargements, available in 5 by 7, 8 by 10 and 11 by 14 inches, may now also be had in special sizes up to 11 by 14 inches from specified portions of Kodachrome transparencies. Kodacolor negatives may also be cropped — to the size of one of several standard masks — but magnifications will be limited to five diameters.

And in the field of projectors, Viewlex, Inc., 3501 Queens Boulevard, Long Island City, N. Y., has a new 2¼ by 2¼ slide projector. It is called the AP-5 and features a new slide carrier adjustable for any make or size 2¼ slide mount. Besides an aspheric condenser system, there is an f 3.5 coated color-corrected anastigmat lens, all-aluminum castings finished in hammertone gray, with no paint inside the projector; inside steel parts zinc-plated and finished in black; outside parts chromium finished. The projector is mounted in a lift-off case and can be removed for use on a tripod.

Cameras

New cameras include the Kodak Tourist folding outfit, the Classic "35" single-frame 35mm camera, and inexpensive reflex cameras. Kodak's camera takes eight 2¼ by 3¼ pictures on 620 film, is equipped with Lumenized Kodak Anaston f/4.5 lens and five-speed Flash Kodamatic shutter from 1/10 to 1/200 plus bulb and time. Features of the camera include new-type shutter release in camera bed, built-in exposure guide; enclosed optical eye-level view finder; built-in synchronization; focusing 3½ feet to infinity; depth of field scale. The molded Tenite top plate incorporates the view finder and is channeled to receive the accessory Kodak Service Range Finder. The camera body is of aluminum alloy, covered with black Kodadur and chrome trim.

The single-frame Classic is announced by Craftsmen's Guild, 6916 Romaine Street, Hollywood. A feature of the camera is its small size, 1¾ by 2¾ by 3¾ inches. The camera takes standard 35mm film, gives forty exposures on a twenty-exposure roll, has a coated anastigmat lens of 32mm focal length, lens stops f/4.5 to f/22, single shutter speed of 1/50th and time, and an eye-level finder.

Two new Hollywood reflex cameras, Sightseer II and Sportsman II, both with built-in flash synchronization and using

620 film for twelve 2¼ by 2¼-inch pictures, are offered by Raygram Corporation, 145 East 32nd Street, New York City. The Sightseer has a coated fixed-focus 75mm Zelfar lens and single-action 1/50th shutter. The Sportsman has a coated 80mm Achromat Doublet lens, sports view finder, Triplex shutter speeds 1/50, 1/150 and time, and two apertures, f/8 and f/16. Eveready cases are available for both cameras.

A new type focal plane shutter governor is now being supplied on the "45" Pace-maker Speed Graphic to assure greater light efficiency from long-peak flash lamps such as the No. 31 and No. 2A. Cameras shipped from Rochester before March 1 will be equipped with the new governor free of charge through your regular dealer.

Accessories

A full Synchronomatic-Rapax Shutter developed by Wollensak Optical Company, 850 Hudson Avenue, Rochester 5, N. Y., is said to have improved built-in synchronization for flash lamps and electronic high-speed flash units. The synchronizer mechanism is cocked simultaneously with the cocking of the shutter. Easy adjustment is provided for any type lamp. A press-focus lever allows quick ground glass focusing.

A King "Sol" Synchronizer for the Ciroflex and Argoflex twin-lens reflex cameras with Alphax shutters operates independently of the cable release. Simple to attach and to operate, it has a new micro switch, works at all speeds and is presynchronized at the factory, King Sol Research Corp., 521 Fifth Avenue, New York.

Some new lenses are announced for Graphic cameras. An 80mm Kodak Ektar f/6.3 wide-field lens in Supermatic shutter is available for 2¼ by 3¼ Speed and Crown Graphics. Another new wide-field lens in Supermatic shutter is the 100mm Kodak Ektar f/6.3 for the 4 by 5 Speed and Crown Graphics and the Graphic View camera. A 152mm (6-inch) Kodak Ektar f/4.5 lens with coated elements in No. 3 Supermatic (X) shutter is also available for 3¼ by 4¼ and 4 by 5 cameras.

Three filter items are on the agenda this month, to wit:

The Chess-United Accessory Kit (95 Madison Avenue, New York), formerly announced for the Fed-Flash, Beacon and Rediflex cameras, is now also available for the Kodak Brownie Reflex and the Kodak Dualflex and Vigilant, Jr. The kits include a sunshade filter holder, light yellow and light green filters, a supplementary close-up attachment, a three-compartment leather case, and instruction leaflet.

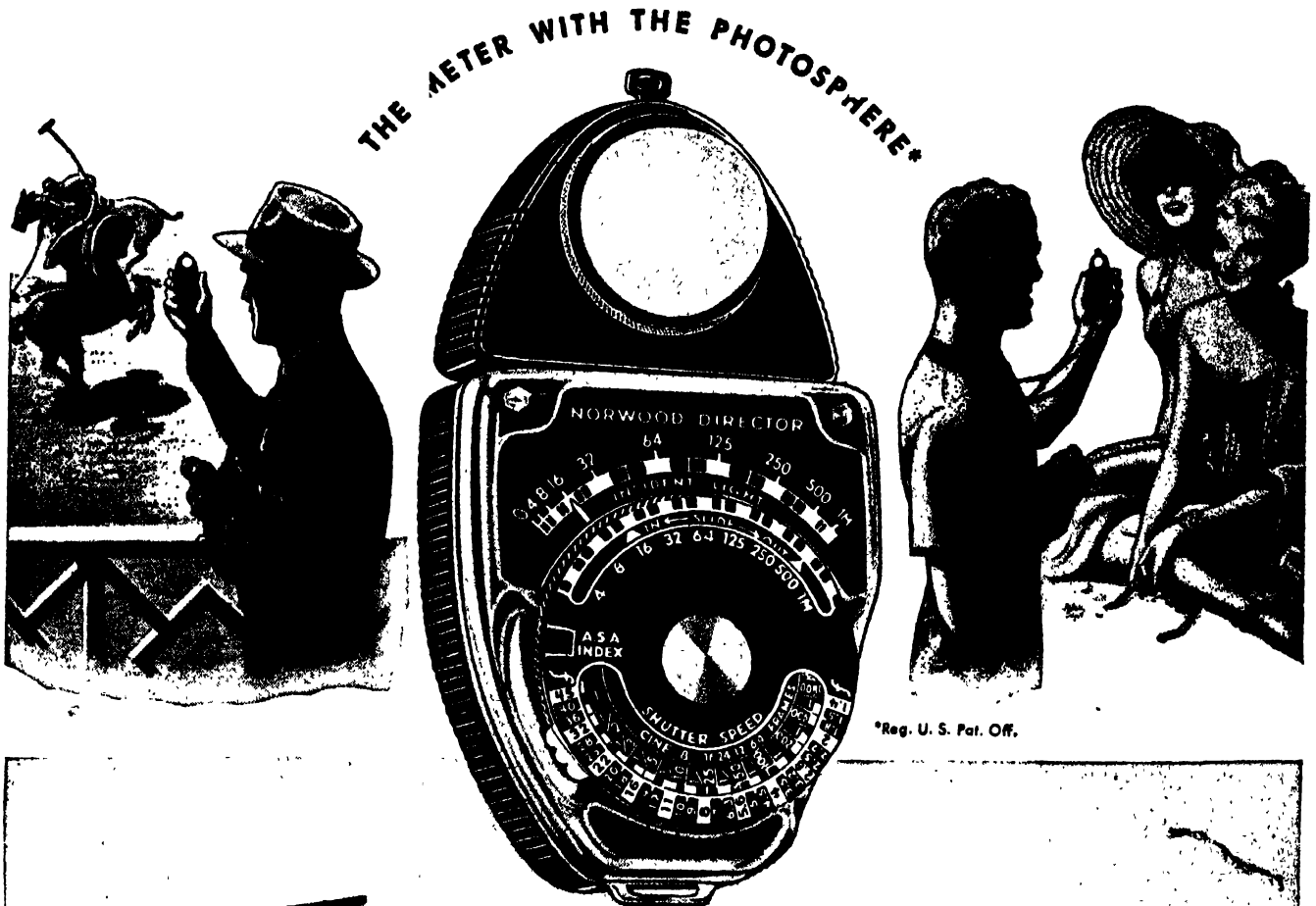
Two new filters for use with speed flash tubes are offered by Tikern Corporation, 405 44th Street, Brooklyn 20, N. Y. One is the No. 12 type for Ansco Color tungsten; the other the CC-15 type for Kodachrome Daylight. Both are bound in polished dural rings and packaged in leather cases.

The Warner Filter Kit for movie-size Series V and VI accessories accommodates

(Turn to page 438)

PSA JOURNAL, Vol. 14, Aug. 1948

*So amazingly simple to use—
so accurate under ALL conditions*



The **NORWOOD** *Director* EXPOSURE METER

One simple operation gives you the one, **CORRECT EXPOSURE** for your picture

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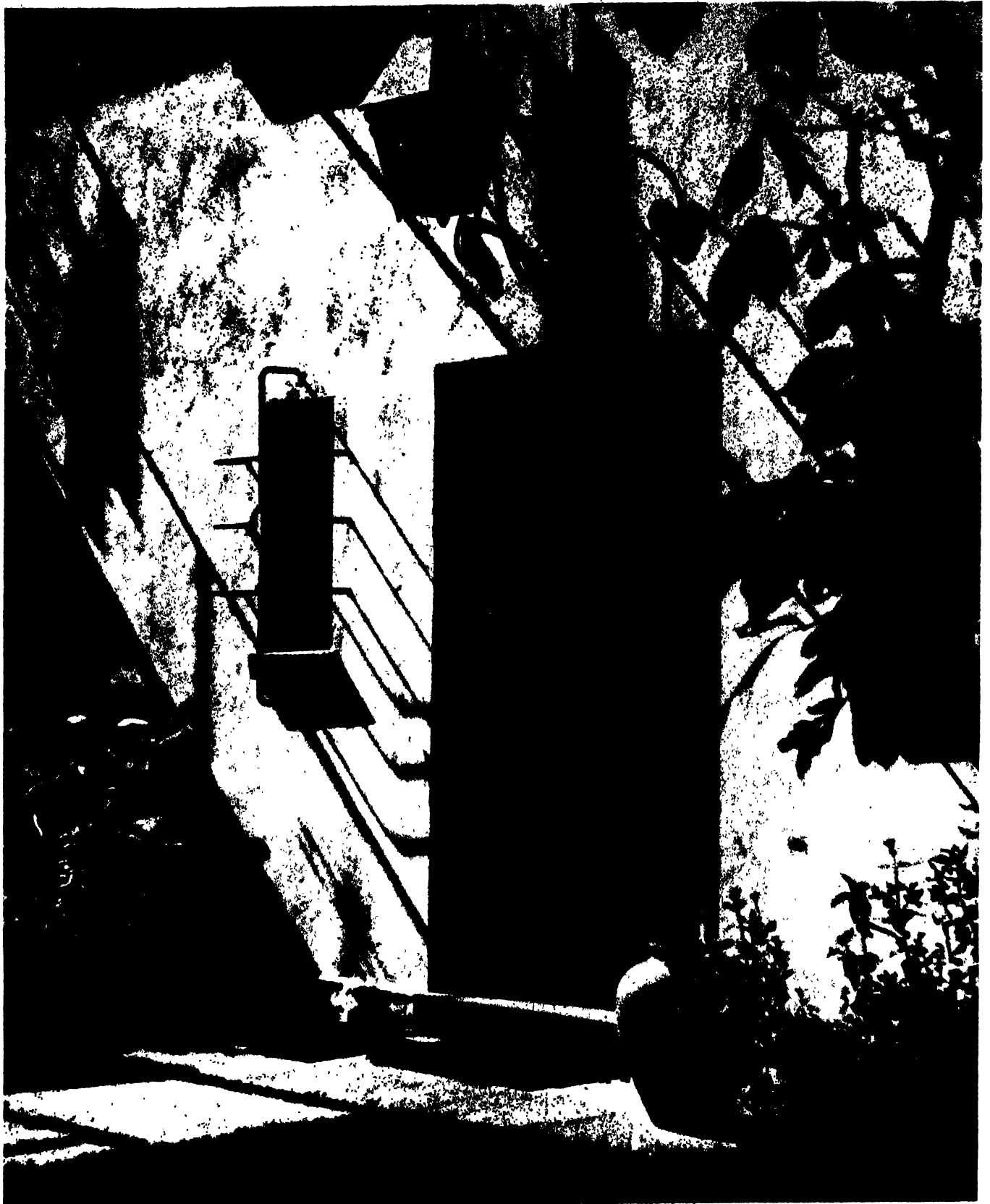
YES, the Norwood Director is the easiest, quickest exposure meter to use—it insures the most accurate—most consistent results under all picture-taking conditions with any camera, movie or still—out of doors or indoors.

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The Norwood Director has proved its superiority in the hands of many thousands of photographers. **\$29⁹⁵**
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Write for illustrated booklet, "Correct Exposure Made Easy."

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SAN MARINO

Ellen Steel Rumpf

(From The Oklahoma International Salon of Photography)



An early morning ride into the sunrise or riding home in the moonlight offers impressive views of the Rockies.

Highways Above the Clouds

Colorado, the Color State, has the nation's highest automobile highway and 51 mountain peaks extending 14,000 feet or higher. Unusually clear atmosphere in state makes for ideal photography

BY PEARL ANOE

COLORADO, Color State of the West, has scenic territory from north to south and from east to west. It offers the photographer all types of subjects — rolling prairies, snow-capped mountains, lakes, streams, glaciers, Indian ruins, wild animals.

In the state's mountainous area, which is more than six times that of Switzerland, photographers will find safe highways above the clouds, leading into a world of pictorial western color. The state's mean altitude of 6,800 feet — highest in the U. S. — coupled with its more than 300 sunshiny days a year, make it ideal for photography. There is a marked absence of haze, a clarity and brilliance of light that mean better pictures — still or movie, black and white or color.

Commenting on picture-taking in Colorado, Mr. O. Roach, well-known Denver photographer, whose pictures illustrate this article, says:

"The high altitude of Colorado

makes for a clearer atmosphere and a dark blue sky. These conditions make possible the use of a No. 2 filter. The results from the use of a No. 2 filter in the state are as effective as use of a No. 5 or G filter in lower altitudes.

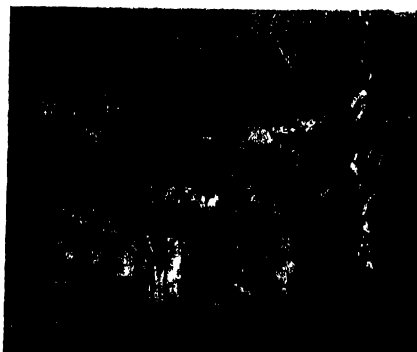
"In regard to film, I use Eastman Super Panchro-Press Type B, and Ansco Isopan, which produce the most satisfactory outdoor results here. In exposure, I am guided solely by the General Electric meter

which has proved to be very satisfactory.

"Colorado is superb for color photography. The William H. Jackson CC of Denver, which is affiliated with the PSA Color Division, and of which I am a member, has won first place in color photography in national competition, during the past two years, with Colorado scenic subjects."

Autumn visitors to Colorado find it the most beautiful season when Nature really runs wild and Jack Frost wields his paint brush lavishly to turn the entire state into a panorama of color. With the first touch of frost, the sky becomes luminous and almost transparent. The air itself sparkles. Vivid red is the stain of woodbine on tree trunks and walls, mysteriously green the forests, and lanes of pure gold beckon as the aspens stage their great show of the year.

Red caps are bobbing in the forests as hunters get up early to taste the air before sunrise. A duck quacks hoarsely far out on the edge of a



Limber Pine trees in the Mount Evans region, Colo. Windswept and age-old, they stand in solitary splendor above the timberline.

marsh; or a deer bounds away into the deep woods.

Colorado welcomes visitors in winter also, and visitors welcome winter in Colorado. The best of western skiing is assured, and until Christmas, and often later, the blue of the sky is not dimmed except at short intervals. Photographers find the trails very scenic in winter when, through a sudden rift in the clouds, the sun shines dazzlingly upon a great floor of snow and orchards of green cedars checkered with snowy blossoms. The little towns are wrapped in white blankets, and the streams push their noisy way

Long Needle Pines, Colorado Blue and Red Spruce, cedars, aspens, cottonwoods and willows.

In the Black Canyon of the Gunnison on the western slope of the state, you can walk upon the edge of the canyon and see below a panorama of unfathomable mystery,—a world of castles, gigantic stone mounds, irregular, jagged peaks—once believed to be inaccessible—this old hunting ground of the Ute Indians.

The Gunnison River is noted for its trout fishing. On a trip to the Gunnison region every mile along U. S. Highway 50 is like the unfolding of a western color chart. The

spectacular canyon of the Royal Gorge is just off the highway. Markers and Indian relics are found along the trail.

Riding over the rim of the state on Trail Ridge Road in Rocky Mountain National Park is an awe-inspiring experience. This park is located in north central Colorado, less than two hours' drive from Denver. Within its 405 square miles is found a remarkable grouping of mountain scenery and upland meadows, gouged by gulches and canyons, dotted with Alpine lakes. Dominating the park, Longs Peak, 14,255 altitude, a stark mass of red-gray granite with a sheer 2,000-foot face, lures both mountain climbers and photographers. There are two entrances into the park, from Estes Park Village, and Grand Lake — which has the highest yacht anchorage in the nation.

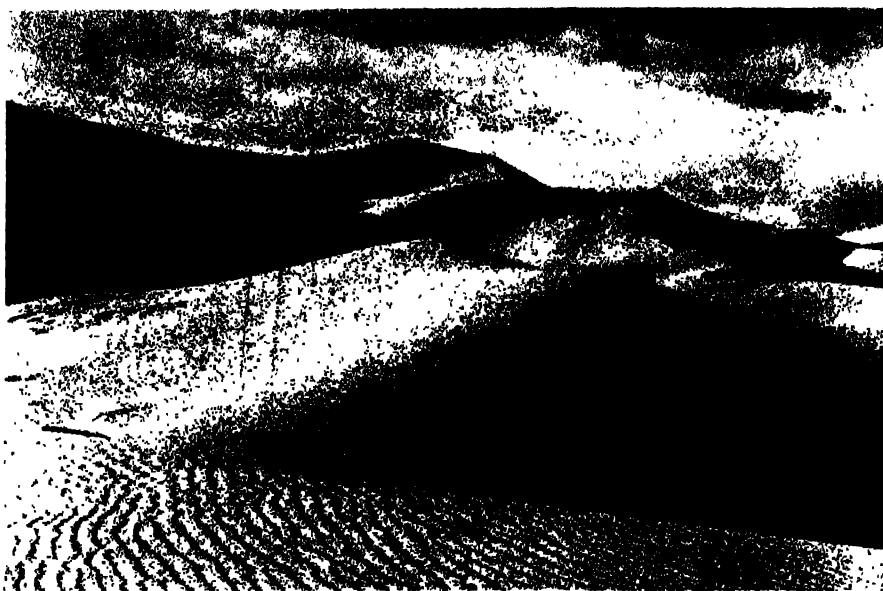
Mesa Verde National Park, in the southwestern part of the state, includes 50,275 acres of canyons and mesa lands set aside for the preservation of its many ancient cliff dwellings and surface pueblos. Along the walls of canyons are found the cliff dwellings of a bygone race — Cliff Dwellers who probably lived in the area as early as 700 A.D. and as late as 1276 A.D. Spruce Tree Lodge is park headquarters, where accommodations are available.



through stones and icy islands, below bridges and around waterfalls.

Spring seems to come almost overnight to both mountains and plains. White primroses carpet the prairies; Colorado's Columbine and other wild flowers cover the state. Silver-tipped clouds unveil the mountains, revealing sunny valleys, white ranch houses, foothills of red earth.

Summer melts into the picture so subtly that you can't detect the change. In the rivers rainbow trout are striking. Colorado is a sportsman's country. Fishing, hunting, wildlife, skiing, and all other sports are enjoyed. The state is also a magnet which draws photographers and nature lovers to its acres of dinosaur beds, wildflowers, birds and forests. Ribbon trails lead in all directions to hidden spots of beauty. Up the slopes are Ponderosa and



ABOVE, LEFT: Taylor Mountain seen from Monarch Pass on US Highway 50. Twelve peaks, over 14,000 feet high, can be seen from this highway. BELOW: Colorado's great sand dunes in San Luis Valley near Alamosa are the last remnants of a once vast prehistoric desert. Visible for 70 miles.

Colorado National Monument, on the western border, offers an unusual drive in a region of beauty and interesting dinosaur beds filled with fossilized remains; a big area seamed with deep canyons, honeycombed with caves, and unusual rock formations.

Great Sand Dunes National Monument, near Alamosa, in the San Luis Valley, covers an area of 80 square miles along the western base of the Sangre de Cristo range. Rising more than 1,500 feet, these changing mounds are large enough to cover large cities.

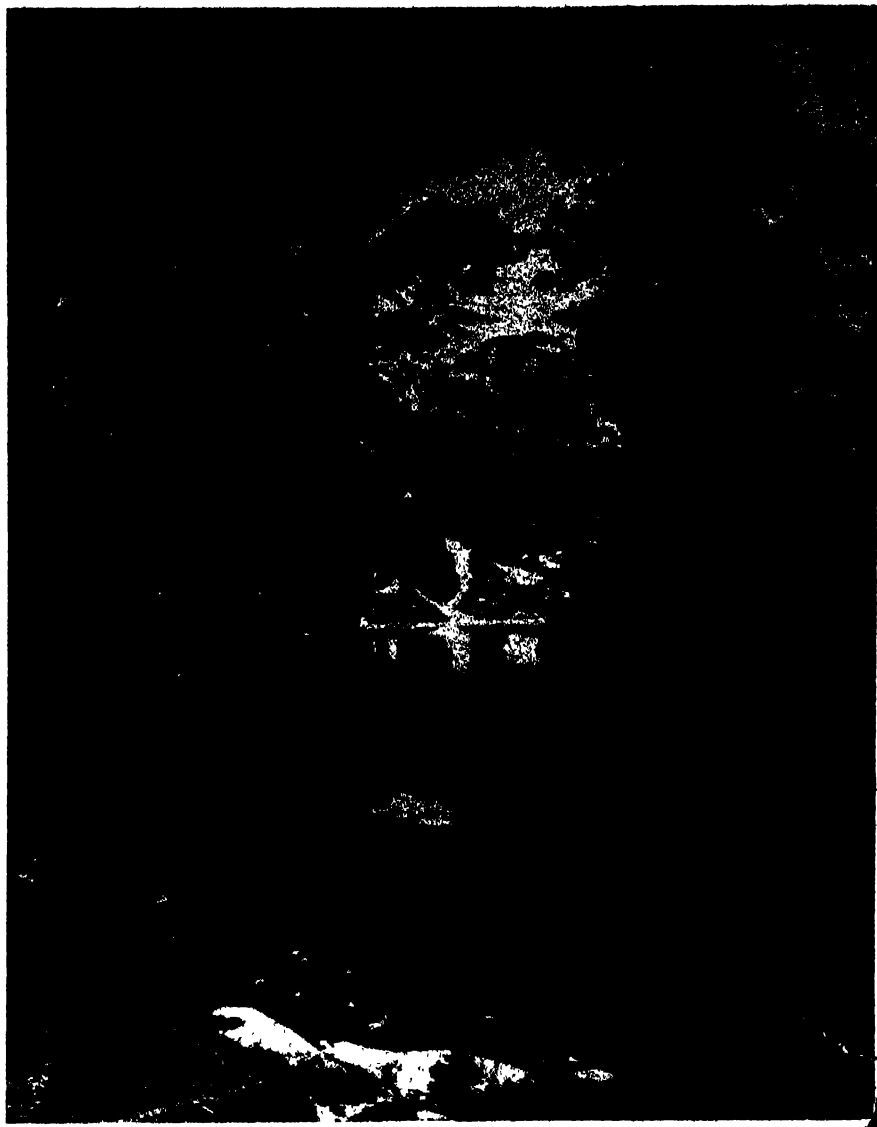
Dinosaur National Monument, in the northwestern part of the state, is a fantastic land only partly explored as yet, with rich fossil beds of prehistoric animals of great scientific interest.

Many pictures have been made of the Mount of the Holy Cross, visible from U. S. Highway 24, north of Leadville. The upright of the natural cross is 1,500 feet in length and arms extend 750 feet on each side. In spring, ravines forming the cross are filled with snowdrifts 50 to 80 feet deep.

Colorado's mountain empire with its 51 mountain peaks extending 14,000 feet and over in altitude, includes 12 national forests containing over 13 million acres. These include much of Colorado's most spectacular scenery, and photographers find it an outdoor world of wildlife, color, and interest.

In Colorado Springs and the Pikes Peak region, the famed Garden of the Gods is a favorite with photographers. The Kissing Camels, Cathedral Spires and Seal Rock are among the best-known formations. The massive gateway of mammoth up-edged red stones has been pictured in thousands of places with Pikes Peak shining through the portals in the distance, painted by moonlight, photographed in storms and in ever-changing sunlight. Balanced Rock, one of the most famous rock formations in the nation, together with 278 acres adjoining the garden, make this area especially attractive to photographers.

In this region is found Seven Falls



Ideal for pictorial shots are the many Alpine lakes to be found in Colorado.

in South Cheyenne Canyon, the spot Helen Hunt Jackson chose as her last resting place. The stairway to the top of the falls affords views unsurpassed in the Rockies. In the trip along the canyon, you walk through cathedral halls, with spires soaring upward, surrounded by weird formations of vari-colored rocks and granites. You find here the Pillars of Hercules, 1,000-foot high sentinels of the canyon, and also Needles Eye, Heaven's Gateway, Hindu Babies, and Eagle Cliff, in which there's enough rock to pave a highway from Colorado Springs to Chicago.

The cities of Colorado also attract the interest of cameramen. Denver is a city of Old West romance and

New West progress. In 1865 the streets were lined with covered wagons, ox teams, horses, buggies. Today the wide, tree-shaded streets are avenues of beauty, of commerce, with the backdrop of the Rocky Mountains luring visitors on toward their trails.

From the tower of the Capitol in Denver, the panorama is a vista which melts into a blue-misty curtain of Rocky Mountains, extending approximately 150 miles in a semi-circle — Mt. Evans to the west; Longs Peak and Rocky Mountain National Park to the north; while southward Pikes Peak rears its snow-crowned crest above the clouds.

Highways diverge in all directions from Denver and trips to nearby

towns and resorts are interesting. Central City, unique old mining camp, attracts visitors each year when fine theatrical productions are given in its ancient theater. Mt. Evans, 14,259 feet altitude, an hour's

drive from the Capitol, has the nation's highest automobile highway. On its crest is the highest laboratory in the world. Truly, the entire State of Colorado is a photographer's paradise.

which are rarely larger than 12" x 15" and few of which are ever toned, are placed, one by one, on an easel in good light and are judged as to their pictorial and technical qualities. Sometimes from four to 16 hours have been required for this judging.

While photography speaks for itself to a great extent, good photographic schools as well as a good photographic journal would help to widen photographic activities in our country. India badly needs and desires such a mouthpiece. At present one or two such magazines are published by foreign firms dealing in photographic materials, and there is a Bombay publication called "Camera in the Tropics." However, we have great need for a more comprehensive outlet.

After the end of the war, new photographic goods and equipment started coming back into the market. Whenever photographic materials are released to the public on an announced date, a long queue of photo-addicts may be seen at the dealer's shop. This is definite proof that the number of budding photographers is steadily increasing. If such enthusiasm continues, not only will new groups be organized, but existing clubs, which have been dormant because of the war, will become active again.

This situation may, in turn, make advisable the establishment of a central control to avoid clashing of dates and similar difficulties. In the past, efforts have been made to establish an All-India Photographic Club Federation in South India. These plans were not carried out but they can be revived. To me the Bombay Presidency seems the best place to start, because it covers six active and well-established clubs with highly experienced leaders.

Looking at the lists of exhibitors in the all-India exhibitions of the past few years, we note that more than 70 of the entrants were from the Bombay Presidency. I feel that an All-India Photographic Club Federation, established in the Bombay region, would soon shape up in form similar to the RPS and the PSA, and as such would perform a valuable service for photography in India.

Pictorialism in India

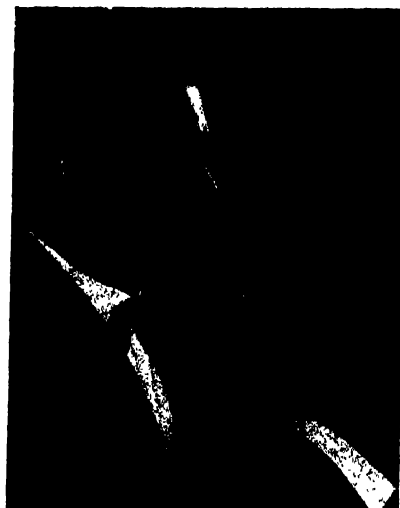
By DHRUVA COOMAR ENGINEER, APSA

INDIA should not be thought of as a land of snake charmers and rope tricksters. It is a permanent abode of nature in some of her gayest garments. Some of the finest scenery in the world is found in India, and hence it is a paradise for the photographer.

When photography had just crossed the threshold of infancy in India, the Photographic Society of India was organized in Calcutta. This society died a premature death. In 1932 another group was organized, called the Camera Pictorialists of Bombay. This organization had limited resources and it was feared that the much-coveted child would be under-nourished. However, a vast amount of enthusiasm was poured into it and the Camera Pictorialists of Bombay not only survived but they have to their credit all-India and international salons of photography, plus entertaining competitions which have done much for photography in India.

Since then about 30 photographic activity centers have been organized and are servicing photography in India by means of national and international exhibitions, pictorial activities, etc.

The first photographic exhibition in India was held in 1933 at Bombay, by the CP of Bombay. From all over India about 500 photographs were entered, of which 75 of high quality were hung. The effect of this exhibition was tremendous. Photographers, previously unaware of the artistic aspects of the medium, were encouraged to take up pictorialism. Since that exhibition, about 55 Indian exhibitions have been held,



D. C. ENGINEER, APSA

including the work of some 900 makers. It is estimated that photographs by an additional 600 workers have been rejected by the salons, due to lack of quality. This means that at least 1500 photographers have been encouraged to undertake more elaborate pictures as a result of exhibitions held in India.

Historians may some day blame modern India for having neglected her ancient tradition of art for art's sake. Unfortunately, most of the cities, even the industrially rich cities like Ahmedabad, have not been able to spare good sites for museums or art galleries. Photographers and other artists, therefore, have been forced to exhibit in less suitable places, sometimes in small, poorly-lighted quarters. This situation we hope someday to see altered.

In the all-India exhibitions the jury of selection usually consists of three members. The photographs,

Victorian Smugness

BY HARRY K. SHIGETA, FPSA

I READ somewhere that many of the landed nobility of Europe and Asia, who once enjoyed eminence and wealth, have been reduced to a point of tilling the soil or other manners of labor in order to earn their living. The world is passing a period of social, political and economic revolution from which no one can escape. To survive, one has to adjust himself to the conditions of the time in which he lives. In this process of adjustment he is, whether he wants it or not, affected and influenced by surroundings and environment.

Artists of all periods were keen to the conditions of the time. They were quick to sense and feel it and expressed it in their work. To be sincere and honest, our work should mirror ourselves as we are today. It is true, nature does not change basically. The sun and the moon shine as they shone millions of years ago. We still have our four seasons, each correlated to the other three. And yet the things around us have changed in their outlook from those of a hundred years ago. The impressions we receive today are quite different from the ones our fathers felt in their day. If art is merely copying the art of the past, it is not much of an art. Our art must be the art of today, of our time, of our own self.

In photographic pictorialism, have we not too long trodden in Victorian smugness? Do we not see things in much the same manner, attitude and thought as our fathers did? Do we not still make use of the types and styles of two score years ago? We cannot remain living in the dead past. Though we may make mistakes sometimes, we cannot stand still. To stand still is to retrogress. We must go on. Hills and fields remain unchanged, and clouds and skies have not changed. But let us not take it for granted. Let us see them in a new light from a new point of view, even if we have to look at them upside down by looking between the legs. By this kind of mental awakening one is apt to find a new perception, and with a new perception he is able to form a new kind of picture. No one is an artist unless he carries his picture in his mind before making it, and more or less faithful reproduction of nature is no criterion by which to judge perception. What does count is the greatness and strength of the artistic personality.

A true artist is somewhat of an egoist. He cares not of the judge, the critic or the public. What alone prompts him is perception, not only of vision but also of mind, and with this perception he toils and slaves till his conviction is satisfied without a shred of doubt or uncertainty.

We have seen numerous works by Hogan and Pease, wherein the moods of tempest and calm of the seas are so well depicted. They are not the results of chance shots. They are the results of minds which understand the sub-



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ject and the craft so thoroughly that they, conscious or not, compel all the resources to respond. It is of the utmost necessity that we acquaint ourselves with the subject matter, its nature and function, of its aspect under different conditions. This understanding must be of a sympathetic and not of a forced or compulsory nature.

I once met an artist who was famous for his paintings of ducks and geese. He sketched from life, he said, ten thousand drawings of ducks. He sketched them from all angles and in all manners of poses till he could draw the subject in any position under any condition from memory.

I once heard Edward Steichen, Hon.FPSA, say that he photographed a cup and a saucer a thousand times under all manners of lighting in order to understand the relative effects produced. A great photographer is as much a colorist as a great painter. He plays skillfully with all resources, he juggles the baldness of light, tempers it with the modesty of shadows, so that through his work spectators almost see all colors.

We should be guided by feeling rather than by aspect alone. We are simple mortals subject to error, so be attentive to the advice of others, but follow what you feel and understand.

I would urge young photographers to photograph as much as they can without fear of doing it badly, for it is the only way to improve oneself. And if their work does not improve by itself, it means that nothing can be done.

A highly complicated oil refinery was used as the vehicle for this picture. Rather than depicting it in its superficial aspect, as is usually done, and not concerned so much with retaining the identity of the subject matter, the maker recognized a design, a very interesting one, in the bend and twist of the pipes.

He let the pipes occupy the largest portion of the picture area, dwarfing the other parts and thus obtained

a composition that intrigues and excites the imagination.

Pictures like this are far more refreshing and eye-arresting than "Mill by the Stream" or "Calm Afternoon on Pasture," because it is a design more in keeping with modern industry, which affects us in our every day life.

There are many opportunities for wide awake photographers to capture really interesting pictures that have some meaning to the people of today.

Reproducing 35mm Transparencies

BY MAJOR RALPH W. FRENCH

MANY MINIATURE color photographers wonder why their slides are not desired by the editors for reproduction. Why are their excellent pictures turned down, when many magazines publish picture after picture of inferior technical quality? In some of the better magazines there are often excellent examples of over-exposure, under-exposure, disregard of color temperature, and pictures without thought of known limitations of color materials. Serious color workers wonder how such pictures are even made, much less accepted by editors.

Color workers have learned what it takes to make a color picture. They know what their color materials can and will do and what tools are necessary to obtain results. They have learned when to keep their cameras in the bag.

I have in front of me two slides with proper exposures of the same subject. The first, taken with an uncoated Tessar type f/4.5 lens, is a poor slide, lacking in definition and color purity. It will not reproduce well. The second slide, made at the same time with an f/2 coated lens, is sharp, clean and of excellent color quality. It will reproduce with credit to the maker. It is likely that had an editor desired the first picture and seen it alone, he would have accepted it, considering it to be good, but would have been disappointed in the final result.

Inspection of copy accepted by editors reveals that much of it is of poor technical quality, and it is surprising how much the tri-color engraver is able to do towards making fairly good plates from such poor copy. On the other hand, reference to the advertising sections of the better maga-

zines will usually reveal that the illustrators are doing an excellent job. Their copy is sharp, clean and of excellent color; there is something in the copy for the engraver to reproduce.

Naturally, an editor likes to have a picture which he can see and handle. This is the advantage of the 4 x 5 and larger color transparencies. It may be that an optical view box, or small projector, from which an editor first sees the 35mm color slide as an 8 x 10, would make him more receptive of the smaller transparency. Such a device should provide for automatic focussing, if possible, so that the slide is always viewed under optimum conditions.

In black and white until recent years, engravers usually made some reduction of copy and seldom was appreciable enlarging attempted. However, the 35mm transparency introduced a problem to the engraver who was not a specialist in color reproduction; for a cover, for instance, it often required enlarging as much as 15 times. While this is extreme, few 35mm transparencies are reproduced with an enlargement less than four, and many with a six and eight, times magnification. The usual process camera is ill-adapted to this job as the most common process lens for black-and-white reproduction is of a fairly long focal length and such enlargements require extreme bellows extensions.

Old time process lens were usually designed for optimum performance at a one-to-one ratio, and many will not perform too well in such extremes of enlarging. Lens errors are magnified along with the copy. Another practical problem to the engraver is illumination of the copy, for the light

is so spread out, as well as cut down by the half-tone screen, that accurate focussing is difficult. The process lens is usually an f/9 or f/10 and does not pass too much light at best.

The suggestion has been made that perhaps the engraver can improve this situation by the use of lenses designed for enlarging, such as the f/4.5 Micro-Tessars or possibly some of the better photographic enlarging lenses with adequate color correction. Color correction is important both for the photographer making the original color picture and for the engraver who has to break it down into separation negatives. Both longitudinal and lateral chromatic aberration, if not adequately corrected, can be fatal to good color work. This is especially true of lateral color which is inherent in the uncorrected lens and not modified in stopping down.

Another problem in handling the 35mm Kodachrome is that of contrast, as it is processed to a high gamma. This is not true of Professional Kodachrome nor to the same degree in Ansco Color and Ektachrome. The excessive contrast is often difficult to handle by the engraver because of the tendency for contrasts to increase on copying, in the making of separation negatives.

The greatest single point in favor of the miniature color transparency is the greater depth of field due to short focal length lenses. The following tabulation shows the depth of field available at the hyper-focal setting for lenses of varying focal lengths with the indicated circle of confusion:

Focal Length	Size of film	Circle of Confusion	Depth of Field at f/16
2 in.	1 x 1½	0.002 in.	5 ft. to Inf.
4 "	2¼ x 3¼	0.002 "	21 "
8½ "	5 x 7	0.005 "	43 "
12 "	8 x 10	0.007 "	52 "
14 "	8 x 10	0.008 "	56 "

From this it is apparent, considering the fact that an A.S.A. 10 mate-

rial is used, that adequate foreground coverage or reasonable depth of field at a reasonable stop and exposure is out of the question with longer focal length lenses. Inspection of published pictures verifies this fact. For depth of field, a 6½-inch lens for 4 x 5 coverage must be used at f/45 with an exposure of one second, to equal the 2-inch lens when exposure is 1/50 at f/8.

The apparent advantage of rising front and other adjustments available on the larger cameras is of questionable value in color work, for the use

of these necessitates working at a greater distance from the optical axis of the lens. Lack of correction of the lateral chromatic aberration is most troublesome near the margin of the negative, and any attempt to work even farther from the optical axis is almost certain to lead to poor results. Many wide-angle lenses, unless exceptionally corrected, will be found to be poorly adapted to any critical color work.

Unfortunately, for good color reproduction, many photographers are using lenses incapable of producing

the best results, and care in the selection of copy is essential. Final results, while influenced also by limitations of plate-making processes, printing inks, printing methods and other difficulties, will generally be more assured by the initial selection of high quality copy. This eases the problems of both the plate maker and printer, and, if consistently adhered to, can ultimately result in better satisfaction and lower costs. Corrective measures required with poor copy are expensive and often lead to unjustified criticism of the final result.

PSA Personalities — JACK POWELL, FPSA

BY JACK WRIGHT, FPSA

JOHN F. (JACK) POWELL, of Pasadena, Calif., was born Prince Bagh De Zar. His father was the ruler of a vast province in Asia, and, had everything gone well, Powell would have succeeded him as ruler. Things did not turn out that way, however. Many of his father's subjects were slain, and in 1900 Powell was brought to the United States by his parents.

In childhood and early manhood, Powell showed considerable interest in and talent for painting. He was sent to England and France to study. After attending several fine European art schools, he returned to the U. S., where his studies continued.

As a young man Powell attained considerable success as a portrait painter. In 1929 the Carl Zeiss Company sent him one of their new Contax cameras and a battery of lenses. They asked him to make some photographs and embody his findings and impressions in an article. This was Jack's introduction to photography. So great and diversified did his interests become, he now gives five or six days a week to photography, reserving only one day for painting as a source of rest.

Mr. Powell owns and operates the Jack Powell School of Photography, the Southlands Studios of Photography and the Pasadena Camera Exchange. Seven years ago he founded the Photographic Society of Southern California Salon. One of the aims of the Salon has been to encourage beginners, whose work is judged



E. C. Crossell, FPSA

JACK POWELL, FPSA

separately and who have a separate section at the exhibition.

Jack Powell developed the texture screen which bears his name and is now marketed by DuPont. He also originated a distinctive gold-toning process and a developer for miniature films. Jack is working on a process whereby detail may be produced in shadow areas with a simple manipulation. His findings will be set forth in an article within a short time. He has done extensive work in high key, his pictures in this field being a distinctive addition to the art of photography.

Thus far, Powell is dissatisfied with his results in the field of color, but he is hopeful for the future. He says: "I have done a great deal of

color work but have not been at all satisfied with the results. However, I believe that before long we shall have better and simpler color processes which will cause our work to improve."

Concerning pictorialism in general, Powell says: "I am greatly interested in pictorialism and salon photography. I feel that the success of my exhibition prints is largely due to my knowledge of art and composition, plus many, many hours of arduous toil, and heaping wastebaskets filled with trial prints."

"Pictorial photography is only in its infancy. A few outstanding workers have brought to the field of photography true pictorialism and fine salon work. But alas, so few is the number, that in mass weight we are submerged by the recorders, the snap-shooters and a certain portion of the f/64 group. This does not imply, however, that the man who photographs a human face to show the very pores and hairs cannot, by diligent study, learn to present the same face as gentle (in the case of a woman) or strong (in the case of a man), and, pleasing enough to hang on the walls of a gallery."

Asked concerning his own photographic plans for the future, Powell said: "I dream of the time when I can pack my cameras, canvas and brushes and devote the remainder of my life to painting and photographing only the things I want to, and not because I have to."

Fern Photography



Mr. Coffin's set up for the photo below.

FOR SOME 10 years, R. L. Coffin, of North Amherst, Mass., has been working on a group of photos to illustrate a book on New England ferns being written by one of his friends.

The photo of "Marginale-sori 50," from the 1946 PSA Exhibition, illustrated below, was made by the camera shown at left—a four-foot box attached to a 4 x 5 Korona View, using a four-inch Tessar lens. This picture shows Mr. Coffin's son helping him to get the camera focused at the right magnification to photograph some soil samples in connection with

mud erosion work being done at Massachusetts State College.

"The set-up is rather crude," says Mr. Coffin, "but we do not have the funds here for more elaborate equipment. The fern soil photos were made with the camera in a horizontal position on a heavy oak table—making it stable and easier to manipulate. The vertical set-up is a little more spectacular and I took it to use in a camera club talk.

"We have a large north light in our old studio and I use daylight alone, when I can, in all of my natural science photography."



The original contact print, reduced from 4 by 5.



"Marginale-sori 50"

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Photographic Society of America

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All articles and notes having reference to motion pictures or cinema societies to be published in this section should be addressed to the Editor, Motion Picture Section, PSA Journal, P. O. Box 204, San Jose, Calif.

Newsreel

United Air Lines is distributing a 16mm sound and color movie called "Highway to Hawaii" It is available to clubs without cost.

Leonard Levinson, a former San Francisco newspaperman, is attempting to start a one man revolution against "bombast, exaggeration and glamour" in the Hollywood method of motion picture promotion. He represents "Impossible Pictures" the first of which is "Jerky Journey Travelog" to be distributed by Republic Pictures. Example of Levinson publicity copy: "Flames yesterday swept the studios of Impossible Pictures, Inc. at 1585 Crossroads of the World, inflicting damages which firemen said may run as high as \$4.85."

When Warner Bros. announced they were filming "Colt .45" and Fritz Lang countered with plans to produce "Winchester .73," Impossible Pictures joined the trend with "The Romance of a Daisy Air Rifle." Title changes are always news so the next day promotion-man Levinson changed the title to "I can't Do Without You, B-B." The studio's trade mark is a cuckoo rampant, springing from a sundial to defy the world; its slogan is "Impossible Pictures are dynamite at the

box office — and you know what dynamite does to the box office." This motto was selected after a contest in which the prize was a free trip to Hollywood -- to anyone who lived in Los Angeles County. — N. B.

Chairman Appointed

Frank E. Gunnell, 34 Colonial Court, Staten Island 10, New York, is the new Chairman of the Eastern States Division

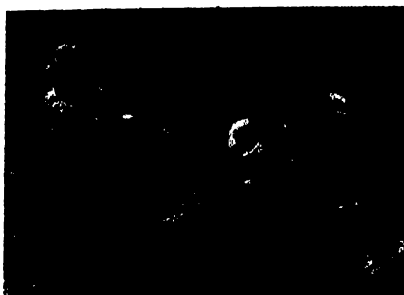
Filming for Fun

Editing Is a Must for Best Results

IF YOU'RE LOOKING for home movies that have a punch—if you want your films to have the zip and polish of Hollywood productions—edit the footage you shoot! With a pair of scissors and a splicing block you can regulate the tempo of your movies, improve continuity, change the location of scenes, and produce home movies which tell complete and interesting stories.

If you've never tried editing or film splicing, have your camera dealer show you the equipment needed and explain just how splicing is handled. But once you've got a splicing block, film cement and, perhaps, a viewer, you're all set—then it's just a matter of splicing your scenes into the proper order and regulating scene length so your film will have an interesting pace and tempo.

Here's the way to do that. Project your original footage once or twice, and on a piece of scrap paper jot down a few notes and editorial comments about each scene. For instance: Jimmy playing in yard—cut start where he looks at camera. . . . Postman coming down street—good but not needed. . . . Close-up of Jimmy—good. . . . Close-up of Nancy—good. . . . Nancy in sand box—too long, cut end. . . . Jimmy crossing yard—good. . . . Nancy calling to Jimmy—O.K. . . . Jimmy and Nancy playing in sand box—Good. . . . Panorama of yard—bad, shaky, discard.



The pace, quality, and interest of home movies dealing with children, like this, or any other subject, can usually be improved by simple editing.

of the Motion Picture Division. His appointment was made by Chairman Harris B. Tuttle and confirmed by the Executive Committee of the Division. He fills the position left vacant by the death of Arthur LaDow of Woodbury, New Jersey.

Mr. Gunnell is a well-known motion picture producer of amateur films, having placed in the ten-best classification of the Amateur Cinema League many times. His
(Turn to page 427)

Now, here's how that material could be edited into a short sequence for part of a home movie. Nancy playing in sand box. . . . Jimmy playing in yard. . . . Close-up of Jimmy. . . . Close-up of Nancy. . . . Nancy calls Jimmy. . . . Jimmy crossing yard. . . . Nancy and Jimmy playing in sand box. The pace and tempo of this sequence would depend entirely on just what length was allotted to each scene, but even if the pace and tempo weren't letter perfect, the scenes would tell a much better story when placed in the order shown.

As for the excess footage shot on any roll—in the case just noted, the scene showing the postman coming down the street—eliminate scenes which are unnecessary to the story being told, but don't throw them away. Chances are that someday they'll fit very neatly into some other picture that you're making.

Generally speaking, the best plan when editing—if you're not too certain of how pace and tempo should go in your films—is to let the scenes run a trifle on the longish side. It's always possible, through further clipping, to shorten a scene a few frames. Once you've projected your edited film two or three times, you'll have a better idea of where the scenes should be shortened.

However, in editing, you'll save yourself a great deal of effort if you plan and shoot your movies so that only minimum editing is required. The next time you take your movie camera out, sit down for a few minutes and write, or visualize, a rough shooting script for the sequence you are going to shoot. That will take but a short time and you'll save yourself many more minutes at the editing block.

Remember, the best home movies are the best planned movies. Editing is not the beginning of good movie making; it is the end. So try to shoot your films as you want them to appear on the screen—and use your splicing block and editing "know-how" only when corrections are required.—R.W.B.

Synchronizing Magnetic Sound

By B. J. BABBITT

A GREAT deal has been written on synchronizing sound to amateur motion pictures but little was applicable to my equipment. Recently, it became necessary for me to set a composite film to music. By nature, the film was a series of abrupt changes in mood—the eruption of Old Faithful followed by the quietude of Green River Lake, the tumult of Niagara and the delicacy of Bridal Veil Falls. Such changes in mood of accompanying music had to be “right on the head” or almost faded out over some appreciable interval at the transition. Suitable synchronization was not obtainable by controlling the projector speed by the common 60 cycle stroboscopic methods. However, precise synchronization was actually acquired by the method hereinafter described.

My wire recorder is a popular make on which the wire is taken up on a channel-type drum grooved in the edge of the turntable used for playing disc records. The speed of the turntable is roughly 80 rpm, but is not exactly constant and it cannot be controlled. Why not use the projector flicker as a source of intermittent light, and synchronize the projector with the turntable instead of with the 60 cycle A.C.? Then, with the wire always in fixed relation to the turntable, the recording on the wire is in synchronism with the film even if the turntable speed varies appreciably, as long as the stroboscopic disc is held stationary. With 3 shutter openings per frame and 80 rpm, the required relation for synchronism is: $80 \times N$ (No. of Sectors) = $180 \times F$ (frames/sec.). By assigning values to N , F works out as given below:

N	F	N	F
36	16.00	38	16.90
37	16.45	39	17.34

Being sensitive to flicker, I chose $N = 38$, giving 16.90 fr./sec. Fig. 1 shows such a disc. By using a properly

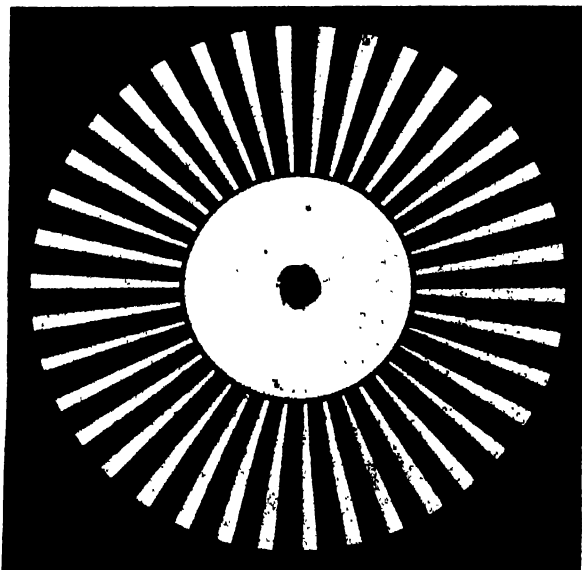


Fig. 1. Stroboscopic Disc.

The Vice President of the Chicago Cinema Club outlines a unique method of synchronizing a wire recorder to the screen flicker of an amateur motion picture projector for sound movies



Fig. 2. Set up for preparing wire.

placed reflecting mirror (6" dia., plane or concave), enough light can be picked up from the screen to permit observing a stroboscopic disc on the turntable, easily on bright scenes and by close attention on the darker scenes.

The following technique was found to be the most successful and satisfactory of any tried. There are three distinct steps.

First: The recorder is set for mike recording on an “erased” wire and with the stroboscopic disc on the turntable. The projector is set up for projecting the film, as shown in Fig. 2. Both the projector and recorder are started, the projector speed being controlled to synchronism with the recorder. As the picture is observed, a sharp click is produced in the mike at every scene or music change. This is supplemented by oral remarks like “title for scene 3, Green River Lake, coming up” click. This is done continuously throughout the film without stopping.

Second: The wire is rewound and a revolution counter is slipped over the turntable post. My setup for this with the improvised means for holding the counter is shown in Fig. 3. The wire is then played back, stopping at each click to record the revolution number. A mark on the turntable coinciding with zero tenths of a revolution will serve to indicate if there is any slippage and also as a check on its angular position when recording from the records later. This is done throughout the length of the used wire.

Third: The wire is replaced by another fresh wire

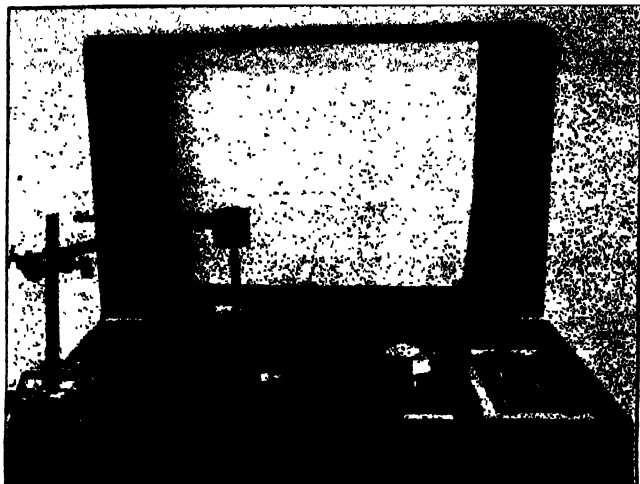


FIG. 3. The revolution counter in place.



FIG. 4. Set up for projection.

for the recording. Ten or twelve turns are wrapped on the drum before the music is started. Then the record is played and recorded to the indicated number of revolutions with no regard for the stroboscope speed. A turn or two overrun is not serious as the wire may be backwound by hand to the exact cut-off point. The needle may be set on the exact starting point on the record, and the machine started from rest; the recording is satisfactory as the wire travels at the same rate that the record does. The next record is recorded in the same manner, and so on to the end. Thus the music is recorded and ready for playing.

Fig. 4 shows the arrangement of the equipment for exhibiting. To get suitable starting for both recorder and projector, I start the projector first, get it to 17.14 frames/sec. by using a 7 sector disc on 60 cycle A.C. then, by further adjusting so the star drifts slowly on the slow side, a speed very close to that required for precise synchronism with the turntable is obtained before the recorder is started. Then I cut in the recorder, and the projector is timed to the stroboscopic disc on it instead of

to the 60 cycle A.C. A few trials will permit one to get the precise starting point for the recorder. This can be identified by placing 3 dots on the film, suitably spaced for "get ready—set—go".

While exhibiting, especially in small towns or private homes, the 60 cycle power supply may vary suddenly, and the projector speed is affected much more than the recorder speed. The "stationary" disc will swing suddenly, registering the difference in speed of the two machines. Careful watching will permit one, after some experience, to observe accurately how far the disc is swung, either by counting sectors passing a point or by keeping the eyes focussed on one. Then by adjusting the projector speed, the disc can be brought back to its normal position. A complete turn amounts to 1/80 minute, or .75 second. By this method, I have timed a 15 minute film to not over .1 second off precise synchronism at any point throughout its length except when it was necessary to get back into synchronism after a "power" dip; this is equivalent to 1 part in 9000. It can be equally effective over a 1600' run of film.

The f/1.4 Ektar Lens

BY DR. CHARLES D. REID

Development Department, Eastman Kodak Company

DURING the past 20 years Eastman Kodak has equipped its better 16mm Cine-Kodak Cameras with a 25mm f/1.9 lens. As the popularity of amateur moving pictures has increased, even faster 25mm lenses have appeared on the market. Some of these are capable of giving only fairly good results at maximum aperture. Since the war, the use of 16mm film for commercial purposes has grown considerably and the demand for faster lenses of improved quality has been increasing.

With the desire to meet this demand, we set out some time ago to design a new, faster 25mm lens. As a result the present f/1.4 design, illustrated in Fig. 1 on the Cine-Kodak Special, has been evolved and is now ready for the market. It has almost twice the speed of the f/1.9, and is better in quality, even at f/1.4. The new lens has been placed in a mount incorporating many features which will facilitate its use.

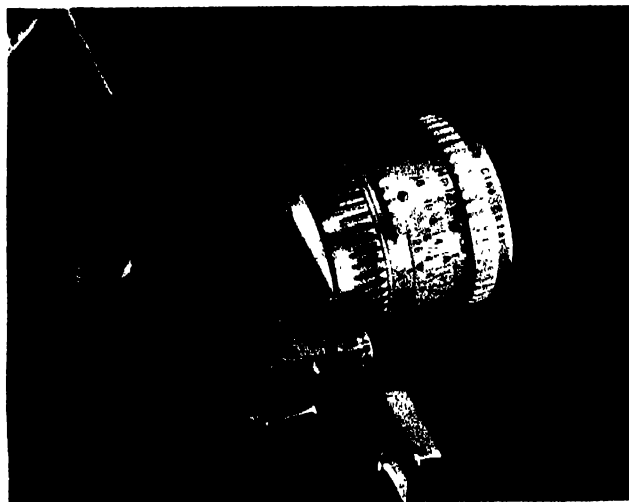


FIG. 1. The f/1.4 Ektar Lens on a Cine-Kodak Special.

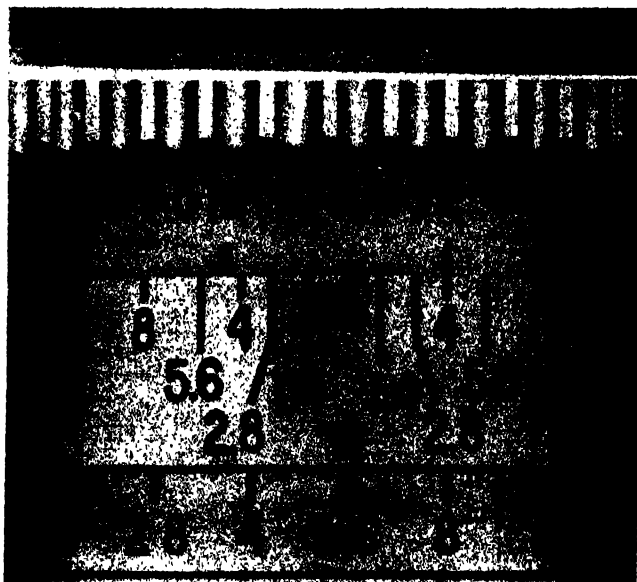


Fig. 2. The easily-read focus scale.

The Design

For the design of the new lens there were two prerequisites. First, the lens had to be of the highest quality. Second, it had to fit the Cine-Kodak Special in addition to all other cine cameras. Because of the presence of the reflex finder in the Cine-Kodak Special, an unusually long distance is required between the last glass surface of the lens and the focal plane. Most of the fast 25mm lenses on the market lack this long distance from lens to film and hence cannot be used on the Cine-Kodak Special.

The final design is of the variety often called the meniscus type. There are four components, three of which are cemented pairs. Three of the elements are made of the new Kodak glass. Before the days of low-reflection coatings the presence of eight air-glass surfaces might have been a drawback, but now the surfaces are coated to minimize reflections. Hence the transmission is kept high and the scattered light is decreased in spite of the eight surfaces. In the present design there is little vignetting. The brightness of the image at the corner of the 16mm frame, relative to its center, has the extremely high value of 65% even at $f/1.4$, and at $f/2.8$ and lower, the corner illumination rises to 90%. It is not easy to retain good corner definition together with such a high percentage of light at the edges.

The Mount

Good design of the optical elements alone is not enough. The lens had to be provided with a mount which holds the elements in position with great accuracy. The mount construction for this lens was developed in the Engineering Department of the Kodak Hawk-Eye Works and is entirely new in design.

For the first time, a 25mm lens in an interchangeable mount is available. The position of the focusing and diaphragm scales can be predetermined so that the index lines are always in convenient positions for reading, as the lens does not rotate when focused. The entire lens in mount is 20% lighter in weight than an $f/1.9$. On the other hand, its large diameter permits the use of large figures, well-spaced scales, and make manipulation easier. Because of the relatively large diameter of the rear of the lens mount, it will fit only into the more recently manufactured adapters, which have been bored out to a somewhat greater internal diameter.

The focus scale has been redesigned and improved. First, as illustrated in Fig. 2, the index mark has been made large, filled with a red pigment, and is easily visible. The distances marked on the scale are measured from the position of the film and this fact is clearly indicated on the mount. There are more distances marked on the focus scale, particularly at the shorter distance end. In fact, the spacing has been made more nearly uniform over the entire range. The maximum distance between two

adjacent marks has been held to a distance not greater than the depth of field at $f/4$. The scale has been extended so that the lens focuses down to 12 in. These short-distance markings, which below 2 feet are given in inches, have been colored in red to draw attention to the units. At the minimum distance of 12 in., the field covered is only $2\frac{1}{8} \times 3\frac{3}{4}$ in.

The f -aperture scale has also been improved. It starts at $f/1.4$ on one end, but at the other it can be closed to an aperture of $f/22$, which is so small that there is no longer need to use the No. 2 neutral density filter for the exposure of Super-XX Film in sunlight. The total exposure range available by the use of the diaphragm alone is 1-256. To prevent the usual crowding of the f -aperture scale at the small-aperture end, the diaphragm blades have been shaped to provide adequate equal spacings of the markings throughout the entire scale. As this diaphragm closes down, it assumes some rather unusual outlines.

The wider the aperture of the lens, the more critically the lens must be focused. With an $f/1.4$ lens, one must watch the relation between the aperture, the distance focused upon, and the depth of field. Usually tables with this information are provided, but they are not always available when the lens is in use. The few examples of depth of field given in Table I indicate how critical the focusing must be for first-class work. We have therefore provided a depth-of-field scale on the lens itself, available at all times for reference. From the scale setting shown in Fig. 2 the depth of field may be read for a focus setting of $12\frac{1}{2}$ in. The figures of the depth-of-field scale have been filled with yellow pigment to avoid confusion with the figures on the other two scales.

The hyperfocal distance at $f/1.4$ is 60 ft. and hence if the lens is focused at this distance — halfway between 30 ft. and infinity on the scale — all subjects will be in acceptable focus from 30 ft. to infinity.

Except under extraordinary conditions no extra sunshade is required, as the lens is set deeply into the mount, which has been designed to keep reflected light from the mount itself as low as possible. The front of the mount is threaded for a special adapter which in turn accommodates the standard Series VI Kodak Combination Lens Attachments and other accessories.

Testing the Lens

The designer can appraise the probable performance of his lens before a sample is made. When he has satisfied himself that the design will perform according to specifications, a few samples are made. First, the optics are placed in simple mounts so that the image-forming properties may be studied and compared with the predicted performance. If the sample agrees with the designer's prediction, a photographic test is made on the photographic lens bench.

On this instrument the lens forms an enlarged image of a small, sharply-defined test object. The quality of the lens can be appraised from an examination of the enlargement. If the

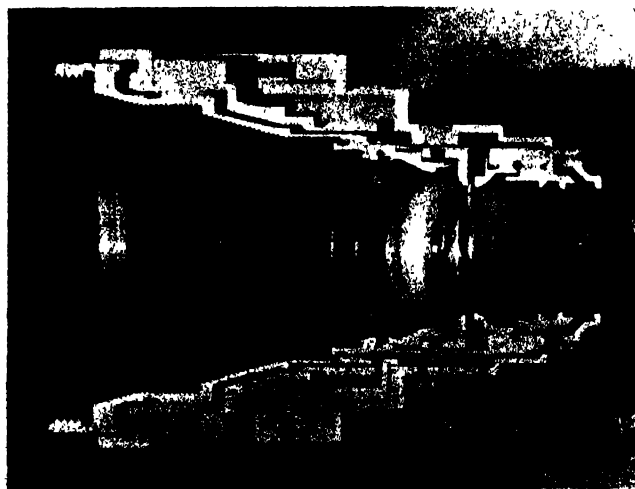


Fig. 3. Cut-away view of the $f/1.4$ Ektar.

results from this test are good, the lens is tried on a Cine-Kodak. If all tests give satisfactory results, the lens is placed in a finished mount.

The present 25mm f/1.4 lens showed first-class results from all tests. Even at f/1.4 excellent definition has been obtained, and optimum quality over the entire 16mm frame is reached at about f/11.

In these days of coated lenses, much attention has been given to the brilliance of the image formed by lenses. After the coated lens elements have been placed in a finished mount and all precautions taken to prevent reflections of stray light within the mount, measurements of the contrast are made. The new f/1.4 is capable of giving brilliant images at all apertures.

Manufacture

To appreciate the skill which must be used in the manufacture of the lens, one must do more than examine the exterior or the mount. Hence one of the lenses has been cut to show the detailed construction of the mount and to call attention to the arrangement and shape of the optics. (See Fig. 3.) The parts must be precisely made. The designer sets the requirements, and the tolerances are small. The small spaces between the first two and the back two elements measure only .004 inches. Even the space for the diaphragm is only about .040 inches. Note that the curvatures of the lenses are high, and unless the surfaces are accurately polished the quality inherent in the design will not be obtained.

NEWSREEL

(Concluded from page 423)

skill has been recognized by that organization with a Fellowship. He was awarded an Associateship at the Oklahoma City Convention of the PSA last year. He has had numerous articles on movie making published in the photographic press and has been active in camera club work in the New York area.

II. B. Tuttle Honored

Harris B. Tuttle, APSA, Chairman of the Motion Picture Division, has been notified by Joseph M. Bing, FPSA, U.S. representative of the RPS of Great Britain, that a Fellowship in that Society has been awarded to him. Mr. Tuttle can now write two sets of initials after his name, since he has been an Associate in the PSA for several years.

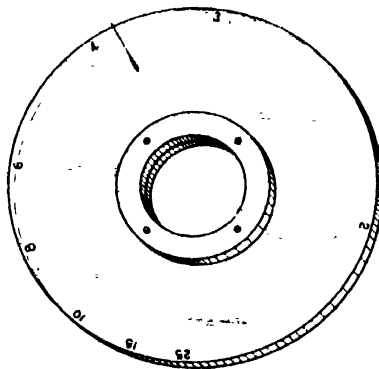
Mr. Tuttle recently conferred with Percy Harris, President of the RPS, when Mr. Harris visited New York. Their discussion revolved around the international aspect of amateur motion picture photography.

A Follow Focus Device

BY ALFRED S. NORBURY

IT is occasionally desirable to make a dolly shot during the filming of a picture. To do this successfully, one must adjust the focus of the lens as the camera advances or recedes from the subject.

A simple device to aid the photographer in keeping the camera in focus is the focus disc shown in the accompanying drawing. The disc is cut from a piece of transparent plastic or celluloid. The radius of this disc is just sufficient to permit the footage numbers to be seen in the lower part of



the view finder. Of course, the numbers placed on the disc should correspond to those on the lens barrel with which the focus indicator is to be used.

The focusing disc is fastened to a small wooden ring by small wood screws. This wooden ring is cut out so that it will fit the focusing ring of the lens tightly. It may be necessary to use a small set screw in the wooden ring to prevent it from slipping on the focusing ring when the disc is rotated for focusing.

Although this indicator disc is made especially for use with one make of camera, it may be used with others by slight modification in the size of the focus indicator disc.

Is it possible to make movies of night baseball and football games illuminated with tungsten light? — F.W.JR., CLEVELAND, OHIO.

Yes, providing the illumination on the playing field is about 80 footcandles. This

TABLE I

DEPTH OF FIELD

Object Distance	f/1.4		f/2.2	
	From	To	From	To
∞	60 ft.	∞	4 ft.	∞
15'	12 ft.	20 ft.	3 ft. 2 in.	∞
6'	5 ft. 6 in.	6 ft. 7 in.	2 ft. 5 in.	∞
2'	1 ft. 11 1/4 in.	2 ft. 5 3/8 in.	1 ft. 4 1/2 in.	3 ft. 9 1/2 in.
1'	11 7/8 in.	12 1/4 in.	10 in.	15 1/8 in.

Use of the Lens

Well-lighted offices and stores are provided with enough light to permit good movies to be taken on high speed panchromatic film without any extra light. Numerically a light intensity of 15 foot-candles is required. For regular pan film, 30 foot-candles are necessary and this usually means some auxiliary lighting must be used. For indoor color film, 85 foot-candles are needed for a good exposure, which may be obtained, for example, from 2 Reflector flood lamps at a distance of 13 ft. from the subject.

can be determined by measuring the light incident * upon the field. Following is a table of light values and recommended lens settings:

Film recommended: Highest speed Panchromatic film

	16 frames per sec.	24 frames per sec.
f/1.6 lens	45 footcandles	70 footcandles
f/1.9 lens	60 footcandles	90 footcandles
Footcandles required at other apertures are:	f/2.7, 120 footcandles f/4, 272 footcandles	

Is it practical to make motion pictures in color of fireworks displays? If so, what lens opening is recommended? — Mrs. L.D.T., NEW YORK CITY.

Yes, one can make excellent movies of fireworks. The artificial light type of color film should be used and, for best results, a camera equipped with an f/1.9 lens should be employed.

In most cases the exposure is correct at f/1.9, 16 frames per second. When fireworks are filmed on the fastest black-and-white film, smaller lens apertures of f/3.5 or f/4 can be employed.

The best results are obtained when the camera is used as close to the fireworks as possible within the limits of safety. Many persons taking such pictures use a 50mm f/1.6 lens stopped down to f/1.9 or f/2. This permits the filming of the fireworks from a safe distance, and at the same time provides a fairly good-sized screen image.

If your camera is equipped with an f/2.7 or f/3.5 lens, it would be better for you to use the fastest type of emulsion and expose at the largest lens opening.

* In using a meter calibrated to measure incident light, the meter is held on the playing field and pointed toward the lights. Then the illumination falling on the subject, rather than the light reflected by the subject, will be measured directly.

Clinic for Teachers at PSA Convention

A FULL-DAY clinic for teachers of photography is one of the outstanding attractions scheduled by the PSA Technical Division for its program at the Cincinnati Convention of the PSA, November 3-6th. H. C. Carlton, chairman of the Division's program committee, reports that three full days of meetings have been planned by the Division.

The program on Thursday, Nov. 4, will feature the following speakers: Mr. Kinstler, of Procter and Gamble, on "Study of Washing Action with Cinemicrography;" Dr. Stookey, of Corning Glass Works, on "Photosensitive Glass;" Dr. Sterner, of the medical staff of Eastman Kodak, current president of the American Industrial Hygiene Society, on "Toxicity Problems in Photographic Industries;" and Mr. Stimson, of the Instrument Engineers Division of General Electric, who will give more results of his research work on exposure meter performance. The luncheon of the Technical Division will be held on Thursday.

Industrial photography will be the main subject discussed at the meetings on Nov. 5. Well-versed speakers, representing manufacturers and industrial photographic laboratories, will deal with such subjects as: (1) "Photographic Material for Use in Industrial Laboratories," (2) "Means and Methods for Better Exposure," and (3) "Problems of the Small Industrial Laboratory."

The final day, Nov. 6, will be given over to the clinic for teachers. Experienced teachers in the various phases of photography will each present a 20-minute talk and will then open the clinic to general discussion. The program will be aimed to furnish data on text material, teaching aids, curriculum advice, availability of subject

matter, and measurements of results for photographic teachers in high schools, trade schools, universities and camera clubs.

Additional Features

Program replete with additional outstanding features and speakers on photography is being developed for the 1948 Annual Convention in the Netherlands Plaza Hotel at Cincinnati, Ohio. Arrangements are being made by Convention Chairman P. H. Oelman, FPSA, and his Committee to accommodate in several Cincinnati hotels the largest gathering of photographers ever to attend a PSA Convention.

Demonstrations of photographic methods and processes will comprise a large share of the program. Nicholas Haz, FPSA, who has an international reputation for his knowledge of composition, is preparing a series of oil paintings which will be completed at the convention to show compositional structure and details. Fred R. Archer, APSA, of Los Angeles, will present his lecture-demonstration on "Photographic Lighting," showing the actual use of single and multiple lighting in portraiture.

PSA Nature Division will present Karl Maslowski, Curator of Birds at the Cincinnati Museum of Natural History, with his color motion picture, "Sahuaro Land," an illustrated story of ancient Arizona. The Nature Division will present also Charles Foster, of Rochester, N. Y., outstanding photographer of flowers.

Glenn E. Matthews, FPSA, of Rochester, N. Y. will speak on "Photography in Business and in Industry," covering such phases as the use of high speed cameras for studying rocket flights, radarscope records, cameras used in television transmission, methods for rapid processing with hot solutions, etc. PSA Pictorial Division will

present Harry K. Shigeta, FPSA, of Chicago, Ill., who will present an illustrated lecture on "Retouching Negatives with Neutral Gray." Another speaker will be Miss Eleanor Parke Custis, FPSA, of Washington, D. C., who will discuss the relationship between composition and pictorialism.

1948 International Salon

Photographers in every country have been invited to submit prints for the 1948 International Exhibition of the Photographic Society of America to be held at Cincinnati, Ohio, November 3 to 21 next in connection with the PSA Annual Convention.

Closing dates for receiving entries have been announced as October 6 for the Pictorial, Nature, Color, and Photo-Journalism Divisions; September 25 for the Technical Division; October 1 for Motion Pictures.

Panels of judges for the exhibition have been appointed as follows:

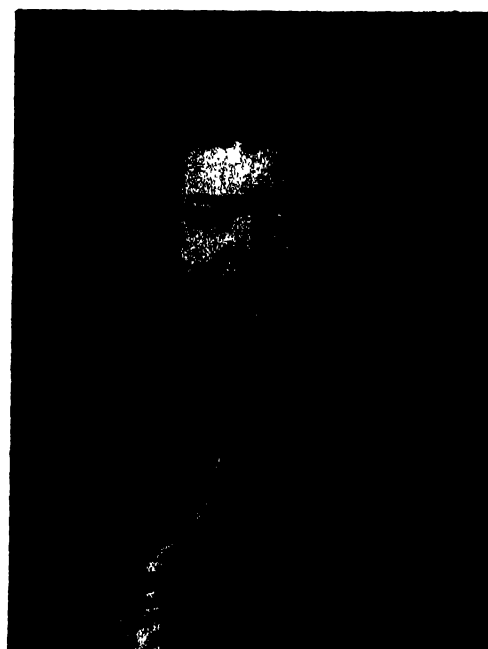
Nature: Victor E. Coles, Ph D., Director, Biology Dept., University of Cincinnati; Ralph Dury, Director, Cincinnati Museum of Natural History; and F. Eliot Westlake, of Cincinnati.

Pictorial: Axel Bahnsen, APSA, of Yellow Springs, Ohio; Robert A. Barrows, FPSA, of Philadelphia, Pa.; and Floyd B. Evans, APSA, of Pasadena, Calif.

Accommodations

Cincinnati has a number of fine hotels within a block or two of convention headquarters, where all those attending may find accommodations to suit their purse, ranging from \$3 to \$12 single, \$4.50 to \$15 double. Headquarters will be in the Netherlands Plaza Hotel. Other hotels which will be used are the Gibson, the Sinton, the Terrace Plaza, and the Fountain Square. It is planned to hold all meetings at the Netherlands Plaza.

Transportation to Cincinnati is excellent, since it is on the main line of a number of railroads and airlines. Plans are under way to run special cars from the West coast, Chicago, St. Louis, Rochester and New York City. In addition, a number of members are planning to drive and pick up other members en route. More definite information will be available next month, along with the names of local members who are handling arrangements. Regardless of how you are travelling you had better make plans immediately to save the week of November 3-6th, inclusive, for Cincinnati.



Two of the feature speakers at the PSA Convention: Above — Harry K. Shigeta, FPSA. Right — Miss Eleanor Parke Custis, FPSA.

Official Publication of the Pictorial Division and the PSA Portfolios

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Photographic Conditions in India

BY DHRUVA COOMAR ENGINEER, APSA, ARPS *

The following was received in response to a request for description of photographic conditions in the Union of India and in Pakistan under the present state of internal political strife. It should be read along with Mr. Engineer's article on Pictorialism in India, which appears elsewhere in this issue of PSA JOURNAL. BURTON D. HOLLEY, APSA.

Since Independence Day, 15th August 1947, India has been passing through a crucial period. Thousands of people have met with death in the Punjab where the boundary line of India and Pakistan is drawn. Many have moved to Pakistan from India and vice versa.

Hundreds of people who were millionaires in one part of the land have fled to the other as paupers, leaving behind all their possessions and often many members of their family. Businesses that took generations to develop have been wiped out with one blow. Neighbors, who were once united in a common pride for their province, have become enemies overnight.

However, photography in India has been little affected by this division. It is true that a few exhibitors and one or two photographic societies have fallen by the wayside but their loss is negligible.

Today in Indian Union about 30 photographic centers are working for the advancement of pictorial photography, out of which some 18 have participated in All-India photographic activities thru national and international exhibitions, competitions, and organizing of portfolio activities. The following societies are regularly sponsoring such activities.

Bombay Presidency

The Camera Pictorialists of Bombay, Bombay
The Photographic Society of India, Bombay
The Camera Art Faculties of India, Bombay

* General Sec., 2nd India-American Portfolio.
Hon. Sec., Gujarat Photographic Postal Circle

The Photographic Society of Surat, Surat
Niharika, the Club of Gujarat Pictorialists, Ahmedabad

The Photographic Society of Palanpur, Palanpur

Madras Presidency

The Madras Amateur Photographic Society, Madras

The Mysore Photographic Society, Bangalore

United Province

The U. P. Amateur Photographic Association, Lucknow

Nearly all photographic societies admit anyone who shows his willingness to join and to pay the annual fees, but only the Camera Pictorialists of Bombay, and Niharika, the Club of Gujarat Pictorialists, have a special procedure to enroll members. The Camera Pictorialists of Bombay is the most conservative group in India, admitting members rarely after thorough, all-round inquiry, over and above their photographic standard and personal relation. Generally, with a few exceptions, all members are zorotrians. Niharika admits those who show excellent photographic accomplishment by submitting six pictures as evidence to satisfy the selection committee. It has a limit of 50 members.

Every year six national exhibitions are held in India. Entrants range from 65 to 90 in each, and from 9 to 12 awards, silver and bronze plaques and certificates of merit, are awarded. Usually the jury of selection consists of three members although some prefer to choose one judge for the occasion and let the praise or blame for the selection rest with him.

Portfolio activity in India is small. Hardly four are circulating in regular form, though many have shown their willingness to start with the India-American Portfolios. Their zeal and standard will be tested while the regular circles are continued.

The First Cuban-American Portfolio

Harry A. Langer, General Secretary of the Cuban-American Portfolios, reports that the organization of the first circle is completed, and that it is now in circulation in each country. Judging from the enthusiasm of the members, the success of the Portfolio is assured.

Among the Cuban members one finds many interesting personalities such as:

Felix F. de Cossio, who has an enviable reputation as a professional portrait painter.

Angel de Moya, whose untiring efforts have brought about the formation of this First Cuban-American Portfolio.

Mrs. Mercedes L. de Quintana, whose lovely portraits are so pleasing that she finds it difficult to keep photography as her hobby.

Miguel F. Bacallao, Paymaster of the Senate. Dr. Roberto Machado, specializing in diseases of the nose and throat. Considered one of the best amateur movie photographers in Cuba.

Tomas Padro, an enthusiastic worker and the principal factor in the forming of the camera club in Santiago de Cuba, a chemist by profession.

Modesto Bobillo, an accountant for one of the large department stores.

Benjamin Rodriguez, whose successful print, "Arte Modelar," many of us will recall, having won an award in *The Camera* monthly contest.

Jorge Figueroa, whose reputation as a top print maker is well established.

Joaquin Dueso, an architect by profession and a successful print maker.

It is interesting to note that our Cuban friends use practically the same photographic materials and formulas that we do. For example, eight of their prints were processed on Eastman Opal paper, one on Ansco Cykora and one on Dasonville Charcoal Ember.

As to cameras, they used two Leicas, two Rolleicords, two Graflex, a Recomar, a Plaubel Makina, a Bessa 120 and an Agfa Studio camera.

Film used was Panatomic X and Plus X in 35mm. Others favored Super XX, with one using triple S Pan and one Isopan.

A glance at the rota of our American members speaks for itself with such workers as G. Leonard Bennett, Burton D. Holley, APSA, Wm. Farnsworth Good, Joseph Woodson ("Pops") Whitesell, Roy Hirshburg, APSA, Paul Hynes, Harry A. Langer, C. F. Luce, Jr., Ray Miess, O. E. Romig, APSA, and Alfred Watson, APSA.

Recently, President Truman, in a ceremony commemorating the 50th anniversary of Cuba's liberation from Spain said "The experience of Cuba and the United States refutes the false assumption that neighboring peoples of different races and cultures are naturally antagonistic. On the contrary, the history of Cuban-American relations demonstrates that when people of different countries enjoy opportunities for frequent personal contacts and a free exchange of information and knowledge, their ties of friendship grow stronger through the years."

News Items

At a recent meeting of the Portfolio Committee, attended by Pictorial Div. Chairman, John R. Hogan, the title of Chairman, PSA Photo Portfolios, was changed to Director, PSA American Portfolios; and the title of General Secretary, PSA International Portfolios, was changed to Director, PSA International Portfolios.

At the meeting, Director Eldridge Christhill designated the General Secretaries of several of his portfolios; later on he will appoint the General Secretaries for the remainder of the American Portfolios.

As this material was being typed, we received a special notice from Director Holley, announcing an Egyptian-American Portfolio in the process of formation. The Egyptian Photographic Society will sponsor it, and V. R. Bousse, 19 Sh. Shcrbin, Heliopolis, Egypt, will be the General Secretary. They are already collecting their prints, and will be ready to ship them shortly.

This will be your chance to make what should be some very interesting foreign contacts in the photographic field.

Interested members should write at once to Burton D. Holley, APSA.

INTERNATIONAL PORTFOLIOS

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with leading photographers in foreign countries:

First Egyptian-American Portfolio
First South African-American Portfolio

Third India-American Portfolio
Fourth Canadian-American Portfolio

Second Swedish-American Portfolio

Second Australasian - American Portfolio

Second French-American Portfolio

Second Cuban-American Portfolio

For information write to Wm. V. Sminkey.

Harris Visits Chicago

A rare treat was enjoyed by all who attended the lecture given at the Chicago Historical Society on May 14th by Mr. Percy W. Harris, FRPS, President of the Royal Photographic Society. Mr. Harris' lecture on "Pictorial Photography in England" was given under the sponsorship of the Anglo-American Portfolios, with the cooperation of the Chicago Area CCs Association and the Chicago PSA Chapter.

Mr. Harris' U. S. tour was under the auspices of The Oval Table Society and its President, Mr. Joseph M. Bing, Hon FRPS, FPSA. His visit to Chicago was due to Burton D. Holley, APSA, who, upon learning of Mr. Harris' contemplated visit to this country, asked Cecil J. Blay of Reading, England, to try to arrange for Mr. Harris to come to Chicago. Through Mr. Blay's influence, Mr. Harris wrote to Mr. Bing to include Chicago in his itinerary.

A dinner in Mr. Harris' honor was also held at the Webster Hotel. William V. Sminkey, President of the Chicago Area CCs Association, and Charlotte Fredrick, PSA Chicago Chapter Chairman, were in charge of the arrangements.

Mr. Harris' visit to this country covered about three weeks' time. From Chicago he traveled to Binghamton, N. Y. where he lectured on "Fifty Years of Color Photography," to the Southern Tier Council of Photographic Societies, at a dinner given at the Arlington Hotel.

On Saturday May 22nd, Mr. Harris was honored at a dinner at the Biltmore Hotel in New York City by the Oval Table Society, at which time he spoke on "The Contributions of the Amateur in Photographic Practice."

Turbyfill Plan

Effective May 1st, the "Turbyfill Plan," initiated in the India Portfolios, was adopted for all the Anglo-American Port-

folios. Since then, it has been used by most of the other international portfolios, and will eventually be used by all. The plan is recommended for all international portfolios, because it speeds up circuits and simplifies operation. Members will perform the same operations with each portfolio they receive, and thus will eventually know just what to do without detailed instructions.

Time between members on rota is to be cut down to one week, except where excessive distances have to be traveled. Secretaries will check on the portfolio and see that there is no delay. Each member enters a new print in every portfolio he receives, regardless of whether it is American or foreign.

Eventually each portfolio will contain both American and foreign prints and will consist of four sections: *Commenting, Collecting, Reviewing* and *Removal*. When the new procedure is established, each member will perform the following with every portfolio he receives:

Commenting Section--Write his comments on a new set of foreign prints.

Collecting Section--Insert a new print

Reviewing Section--Read foreign comments on American prints that have made the circuit in foreign country

Removal Section--Remove his own print that has made the complete circuit in both countries

Several other innovations in portfolio procedure have been tried out and have proven of value. Sheets of gummed paper are included in each portfolio, for use in typing comments on the folders. Mrs. Katherine Stanley is starting each new circuit in the 4th Anglo-American Portfolio with a different member, so that more of the members may read the comments on the British prints.

In the Canadian-American Portfolios, members are voting for choice, up to fourth. Cards are sent to the Secretary, who summarizes them at end of circuit. They are also having the American members comment on their own prints, as they make the circuit at home, in addition to comments on the Canadian prints. They are asking for contact prints of the entire negative from which their print in the portfolio was made. Also, they are recording the prints which comprise the portfolio, by fastening each new set on a background and photographing it as a group. The credit for these ideas go to Mrs. Frances S. Robson.

Portfolio Exhibits

Sylvia Sminkey, General Secretary of the PSA International Portfolio Exhibits, announces a noteworthy event, when a show of 25 to 30 prints of Mahatma Gandhi, sent by D. C. Engineer, will reach this country, probably in July. The pictures will be on 16 by 20 mounts and none will be less than 10 by 12 inches in size. A separate pamphlet will accompany the exhibit, in which all information will be given regarding data, time, maker and the circumstances under which the photo was taken, together with a sketch of Mahatma Gandhi's life, activity and prin-

ciples. These prints were made by Engineer's camera club, "Niharika, the Club of Gujarat Pictorialists" of Ahmedabad, India.

This show promises to be of such interest to the general public that arrangements are being made to have it on public exhibition in Chicago before giving it to any club. Probably the first group of clubs to receive this show after the public exhibition will be the Camera Club Council of St. Louis. A letter was received from Jane Shaffer, President of the CCC, saying that they plan to send a collection of 75 prints to the office of PSA International Portfolio Exhibits for exchange with some foreign country.

Sylvia Sminkey further reports an exchange between the Photographic Guild of Detroit, Michigan, and prize-winning prints from the "Australasian Photo-Review" competition. She is working with Lyall F. Cross, Print Director of the Guild, and Keast Burke, Sidney, N.S.W., Australia, Hon. Representative of PSA in Australia. The Detroit show will be avail-

able within the next 30 days, but it will take about three months for the Australian show to reach the U. S.

After the Detroit Club has had it on display for six weeks, the Australian show will be available to other clubs, on request. Reservations should be sent in early, however, to allow for the itinerary arrangements. The Detroit Club writes that they are enthused with the idea of the PSA International Portfolio Exhibits. Inquiries have come in from photographers in the east, and from camera clubs all over the country concerning these International Portfolio Exhibits.

Work on the PSA International Portfolio Exhibits involves an interesting side line; that of finding "pen pals" for foreign photographers who write to Sylvia Sminkey, Burton D. Holley, or to *Popular Photography*. These letters are forwarded to Sylvia, who finds someone suitable with whom they can correspond. Does any photographer reading this want a "Pen Pal"? Then communicate with Sylvia Sminkey.

Fourteen Friends

BY CATHERINE R. CONGDON

"I live not in myself, but I become
Portion of that around me; and to me
High mountains are a feeling, but the hum
Of human cities torture;" — BYRON

Grey rain clouds veil the distant mountains, yet crystal clear stands the furrowed grey bark of a nearby tree. Underfoot as we tread the mountain trail blue lupines bloom companions to the waxey yellow buttercups. Down below us flows a river, wide and full and sweeping with its abundance of winter rain. We go down to it, follow along its rocky shore, and find a group of sand dunes where two rivers meet. Wind sweeps away the clouds and we glimpse the snowy rugged peaks. Then deep into the forest's density with every turn of the path bringing a new surprise of beauty: swaying ferns mid a carpet of wild shamrocks, a dogwood tree with its myriads of creamy blossoms, a glade where the prickly wild blackberries grow. We come upon a mountain farm, its red-roofed ancient house standing knee deep in green meadow grass, flanked by pink blossoming peach trees; and in the foreground a brown and white cow munches behind a worn log fence. We return to our base, and nearby is the general store with its picturesque storekeeper. The old building stands wrapped in a cloak of history; yes, and other buildings too, and people, each with a story written in their facades and faces.

Of these things and many more is country life. Far removed from the cities' urgent bustle; and also far removed from things photographic, material things, that is, for the possibilities are unlimited from a pictorial angle. Yet we look at the country amateur's photography and this work he's so proud of is fuzzy and poorly composed. He sees in it what he felt when

he took it; and to him comes the smell of the woods, the song of the birds, the rush of the river,—but to others, nothing. How, then, are we of the small towns and rural places to learn the art of putting across our pictures to the other fellow, to make him see what we saw, and feel what we felt?

In the city we attend the pictorialist's exhibit and the salon. We see at once what our work lacks. We attend the camera club and the local photographic school. They help us with the many little things that go into the making of a real picture. But the rural photographer cannot see at close range the work of the experts, cannot get the feel of their work that results from viewing it face to face. Cannot ask the many questions to which he needs the answer, and in which, the experience of others would be of utmost assistance.

Cannot! Did we say? That was true a few years ago, but fortunately it is no longer so. For the portfolios of the PSA have come to the rescue. There is nothing perhaps in all this world that can help the aspiring photographer more than the help the portfolio can give. There's the criticisms and suggestions of other members freely given him in a spirit of helpfulness and the knowledge he gains by his analysis of the prints of others. And then, the Commentator, the final arbiter, assists him mightily in his efforts.

The portfolio is not alone for the individual but should be a part of every small town camera club as well. We visited one of these clubs while they were having a show of their own work. The six members talked about hanging their prints in salons. They read and discussed all the literature various photographic supply

houses sent them; and their work was good and showed promise, yet it had some glaring errors that even we could see. We talked of the PSA and the portfolios and when they saw the 'folio that had come to me, they were much impressed. We left the locality shortly after. Whether they joined or not, we do not know, but certain it is, with the quality of work they were then turning out, the portfolio activities would have been the last stub on the ticket to their success.

Almost a year has gone by since we took to the woods and the small towns, and the aforementioned camera club is the only camera club we have met. Usually, the rural photographer works alone and if he wants to discuss the finer points of photography he has to talk to himself. That is, unless he joins a portfolio. And then some blessed day the green mail truck lumbers up the long and winding road with a package, and the package is for him.

That black box is His Portfolio. His hasty fingers loosen the buckles; hurriedly yet carefully lift off the lid; gently he raises each print from its folder accompanied by exclamations from, "Oh, how superbly beautiful" to "Phew, this one stinks." Perhaps he lines them up around the room. His friends, his 14 friends, have come to visit. The notebook, ambassador of friendship, tells him what they've been up to since last they met. This one's won an honor; that one's had a small addition to the family; or perhaps someone's vacation has come and gone with its attendant flurry of picture taking. But most of all their thoughts they there exchange, from ideals and arguments of art to chemical formulas.

So here he adds his bit and has his say. There's the pleasure of the judging for he may say what he thinks, no other opinion need influence him; and the pleasure of being judged, for even if the comments be unfavorable they are accompanied by helpful suggestions, and, just for encouragement, there's always somebody who will like it, regardless. If most all say it's good, he's elated. But regardless of how it goes, he's certain to enjoy the 'folio and his work is bound to improve.

Editor's Note: Mrs. Congdon lives in a trailer, moving from job to job as her husband strings electric wires over the mountains. At the time this was written, the trailer was in California, but by the time it is printed, the Congdons may be almost anywhere!

Our contributor's enlarger is homemade, and her darkroom is a tent. In spite of these difficulties, Mrs. Congdon has been turning out some very fine work, and when she eventually has access to better equipment, and better working conditions, it is predicted by no less an authority than John Hogan that the salons will see some of her work.

Spec Speaking

There's an old Negro spiritual called "Nobody Knows the Trouble I've Seen." So far as I know, this has not been officially adopted, but it could be a suitable theme song for pictorial photographers who have been in the game for any length of time.

Whether photography is actually an art

is something which has been frequently and vociferously debated, and I have no intention of adding my two cents' worth to this continuing debate, but certainly it is true*that the aspiring pictorial photographer is beset with many, if not all, the problems which beset artists in all fields of artistic endeavor.

Artists, typically, are a gregarious lot. While in the very nature of things they work in solitude, or in the presence only of their models, after working hours they seek the company of each other.

There is value in this procedure. By contact with others, the spark of ambition is fanned to flame, and the flame waxes higher and higher. Too, one can learn much by association with others doing the same kind of work.

Whether or not pictorial photographers are artists, they have the same problems that artists have, as has already been stated, and they need the same kind of stimulus and the same kind of help. Large and active camera clubs, it is true, supply this need to a marked extent — yet after one has been a member of a camera club for a considerable period of time, he usually feels that he would like other opinions on his work, and the ideas of people other than those with whom he is associated in his club.

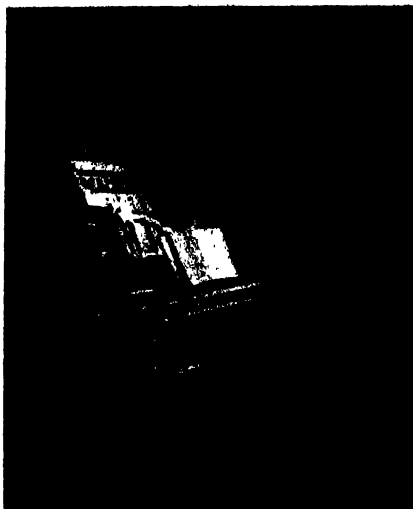
Portfolios, therefore, are valuable to the fortunate individual who can and does belong to a large and active camera club, as well as to those thousands of ardent pictorial photographers, and would-be pictorial photographers, who live in small communities, or in rural areas, where camera clubs are not possible.

This, I think, is a point well worth making. Too many pictorialists who have camera club affiliations believe that the portfolios are primarily for those who can not have personal contact with others who share their hobby, and accordingly, these camera club members do not investigate the possibilities of portfolio activity for themselves.

It happens that I am a member of a sizable and very active camera club, and that most of the pictorialists I know are affiliated with large and active camera clubs. It is likewise true that better than 90% of the amateur photographers I know belong to one or more portfolio circles — and of these, 100% are enthusiastic about their portfolio activities.

Within the last few months I had the privilege of meeting groups of amateur photographers from two different camera clubs. When I brought up the matter of the portfolios, I was absolutely astounded to find that these people were completely unacquainted with the real nature and the real value of the portfolios. I might add that subsequently a sizable number of these people joined Portfolio Circles, and several of them have already thanked me for urging them to give this Pictorial Division activity at least a trial.

It undoubtedly is true that the portfolios are a veritable godsend to the isolated pictorialists, for to them they represent their only possible source of contact with others of their kind, but this little



VESPERS

J. M. Endres

article is primarily a plea, directed to camera club members. As the old Negro spiritual says, all pictorial photographers, whether or not they are camera club members, have more than their share of artistic and technical troubles. Not all these troubles can be solved by experience, nor by other members of a camera club. The portfolios enable one to widen tremendously the circle of friends in photography: when a person joins one circle, he automatically makes 14 new friends who are interested in his hobby — and remember, please, that one may belong to as many portfolio circles as he wishes!

If *your* theme song has been "Nobody Knows the Trouble I've Seen," join at least one portfolio circle, and see how quickly and how pleasantly it will be possible for you to eliminate many of those "troubles."

The "Not-my-type" Slacker

If you've had any experience at all with the Pictorial Portfolios, you have come in contact with the member who criticizes prints of a certain general type, or several general types, by simply saying glibly, "This is outa my line; can't comment!"



J. M. "JAKE" ENDRES

This guy is irritating to the other members of his circle, and particularly to the chap who made the print which is so summarily dismissed. It's all right to specialize, but since it is apparent that no one should specialize until he has a general knowledge of his subject, the self-appointed specialist should have sufficient general knowledge of all aspects of pictorial photography to make a really helpful comment.

Portraits are often passed over with a completely unhelpful comment such as "I don't care for portraiture, but this looks OK to me." Perhaps half the people in a given circle will pass up an abstract or an attempt at modernism, with no more than a sigh and a shake of the head and a brief "This is beyond me!"

Such a criticism isn't fair to the maker of the print, *and* it really isn't fair to the man who makes such a criticism. Even if we don't care for portraiture, we have ideas about portraits, and all of us have seen thousands of them. We could make helpful and competent criticisms if we would, and we would profit by so doing.

The same holds true of abstracts and modernistic prints. Whether we like 'em or not, abstracts and modernistic pictures are a legitimate and perhaps increasingly important department of pictorial photography, and if we would try to do an honest job of criticizing prints in these categories, it seems more than possible that we might learn to understand them, and appreciate them — and even try to do some ourselves!

It's probably impossible to entirely eliminate the "Not-my-type" members of the Pictorial Portfolios, but each of us *can* make sure that he doesn't remain in this category.

The Portfolio Medal Awards

We are pleased to announce another PSA Portfolio Medal Award winner in the person of J. M. "Jake" Endres of Jackson, Miss. His print, "Vespers," which had travelled in PSA Pictorial Portfolio No. 7, was accepted and hung at the 2nd Annual Great Falls, Mont., Salon. A picture of the Medal Winning Print and of its maker are reproduced herewith.

The picture was made in February 1926 in an historic little old church, known as the "Chapel of the Cross." The church was built in connection with the plantation, "Ingleside," and is of hand-worked brick, made on the spot by slave labor. The Chapel was built in 1853 by Mrs. John Johnston, whose husband came to Madison County, Miss., in 1820 from Scotland. In the graveyard of the chapel is the grave of Henry Vick, son of the founder of Vicksburg, Miss. Henry Vick was killed in a duel in New Orleans just four days before his proposed marriage to Helen Johnston. Vick fired his shot into the air to keep a promise to his betrothed never to kill a man.

The big Bible shown on the left of the picture on the organ carries an inscription "Mrs. John Johnston — 1859 — price \$12.50."

The picture was made about 3 PM with

the light coming from a single small window to the right and back of the model. Taken with a 4 x 5 Speed Graphic, with a 139mm Bausch & Lomb Tessar f/4.5 exposure 3 sec. at f/16 on Super XX, developed in glycin. The winning print was made on Opal G. Both corners were slightly flashed and the bottom flashed to hide the slacks worn by the model. The 16 x 20 print was toned in Agfa Flemish, spotted and waxed (ten coats).

Another winner will be announced next month. For details concerning the PSA Portfolio Medal Awards see page 190, April 1948 issue of PSA JOURNAL.

PSA Portfolio Fees

The increasing costs of printing, planographing, shipping cases and of expressing make it necessary to advance the portfolio enrollment fee from 50¢ to \$1.00 per year, effective August 1, 1948 on the following:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Nature Portfolios
PSA Color Print Portfolios
PSA Photo-Journalism Portfolios
PSA Ceramic Portfolios

For some time now increasing costs have made it impossible for us to operate as effectively as we would have liked. With the new rates that are now in effect we hope to expand the portfolio activity and to render a more efficient service to the individual members.

Fees for the remaining portfolios remain at:

PSA Control Process Portfolios....\$1.00 per year
PSA Star Exhibitor Portfolios.....\$1.00 per year
PSA Monthly Pictorial Portfolios...\$3.00 per year

PSA Star Exhibitor Portfolio Circle No. 2

5-27-48 G. L. Weissenberger, Keokuk, Iowa
6-4-48 Dr. B. J. Ochsner, Durango, Colo.
6-12-48 Dr. H. L. Thompson, Los Angeles, Calif.
6-21-48 E. W. Blew, Pasadena, Calif.
6-29-48 Ruth Canaday, Tulsa, Okla.
7-7-48 Bernard G. Silberstein, Cincinnati, Ohio
7-15-48 Allan L. Horvath, Dayton, Ohio
7-23-48 Charles E. Emery, Baltimore, Md.
7-31-48 Tom Firth, Trappe, Maryland
8-9-48 Ferd L. Cole, Philadelphia, Penna.
8-17-48 John Regensburg, Erlton, N. J.
8-25-48 Alvin E. Coleman, New York, N. Y.
9-2-48 Hans Kaden, New York, N. Y.
9-10-48 Edward W. Hutchinson, Sharon, Conn.
9-18-48 Alfred Watson, Buffalo, N. Y.

The PSA Award of Merit

New PSA Star Exhibitors

Glenn Adams, M.D. William R. Hutchinson
Gilbert H. Corlett Theodore S. Lukin
M. M. Deaderick Sarah Martin
Robert K. Gaul Paul B. Miller

New PSA Two-Star Exhibitors

John G. Mulder F. L. Purrington
Louis J. Parker Wallace J. Stevens
Kanti Patel

New PSA Three-Star Exhibitor

Alfred H. Hyman

Rating Advanced from Star to Two-Star:

Earle W. Brown F. Eliot Westlake
Harold Elliott Edwin B. Whitcomb
Dr. Raymond LaPelle

Rating Advanced from Two-Star to Three-Star:

Dr. John P. Benus Betty Parker Henderson
H. Joseph Einsinger Frances S. Robson
Leon Craig Forgie

For full information about the PSA Award of Merit, write B. Erle Buckley, APSA, 156 W. 13th St., New York 11.

Pictorial Division Go-Getters

While there are only two more months to go before the winning *Go-Getter* for each state is determined, some states are not represented and others show ties for first place, even at this late date. Come on, all you *Go-Getters*, there is work to be done! Send in some new members for the PSA and Pictorial Division: you'll get the points and at the same time earn the gratitude of the people who will get the benefits; a year's subscription to this magazine and the opportunity to take part in the PSA and Pictorial Division Activities, which are both helpful and interesting.

Score to May 31, 1948

State	Go-Getters	Points	State	Go-Getters	Points
Alabama	Watson L. McAlexander	12	Minnesota	† Dr. W. Warren Roepke	23
Arizona	No <i>Go-Getters!</i>	0		Dr. H. B. Adsit	9
Arkansas	No <i>Go-Getters!</i>	0		Harold S. Fay	3
California	M. M. Deaderick	21	Mississippi	J. M. Andres	9
	Vernon E. Broadbent	9	Missouri	S. Ashen-Brenner	6
	Fred R. Archer	6		Mrs. T. O. Seiberling	6
	† Frances S. Robson	6		† W. E. Chase	3
	Julian E. Hiatt	6		Charles S. Martz	3
	Claxton Searle	6		Frank Meister	3
	W. Warren Callow	3	Montana	Carlton L. Lingwall	12
	Jack Cannon	3	Nebraska	† Sten Anderson	6
	* Richard Chatten	3		Dr. John Anderson	3
	Reginald Cross	3	Nevada	No <i>Go-Getters!</i>	0
	Harry J. Forsythe	3	New Hampshire	† H. W. Wagner	3
	John S. Goodwin	3	New Jersey	† Fred Quellmalz, Jr.	53
	Mrs. Laurence E. Gray	3		Max A. Hofmann	3
	* Ralph E. Gray	3		E. K. Kaprelian	3
	Dr. J. F. Hand	3		John J. Reimer, Jr.	3
	J. B. Kilpatrick	3		* R. B. Stradling	3
	Roy E. Lindahl	3		V. L. Strahan	3
	I. Newman	3		Thomas Zito	4
	Ruth Penbethey	3	New Mexico	Harry Hall	3
	Walter G. Treadwell	3	New York	Edna V. Tucker	27
	S. P. Weston	3		Edna V. Tucker	27
Colorado	Earle Cochran	3		Chester W. Wheeler	18
Connecticut	John W. Kaufman	36		Adolph Fassbender	12
	* L. Edwardson	3		Herman de Welter	9
Delaware	† Edward T. Howell	6		† B. Erle Buckley	6
	Dr. Paul A. Shaw	3		Helene Sanders	6
	George E. Smith	3		Harold A. Baker, Jr.	3
D. of Columbia	No <i>Go-Getters!</i>	0		Joseph M. Bing	4
Florida	Lewis D. Solomon	6		Florence R. Bittman	4
Georgia	No <i>Go-Getters!</i>	0		Tom Burton	3
Idaho	† Don E. Haasch	3		Clara Cohen	3
Illinois	† Eldridge R. Christliff	30		* B. Johnson	3
	† Lewis T. Reed	21		F. B. Kelley, Jr.	3
	Charlotte L. Fredrick	18		J. W. McMaster	3
	J. Philip Wahlman	15		* Clifford P. Obrien	3
	Dorothy M. Cashman	9		Gordon K. Smith	3
	† Burton D. Holley	9		Earl A. Spear	3
	Edward H. Lehman	9		Arthur M. Underwood	3
	† Harry A. Langer	9		Henry A. von Kroge, Jr.	3
	† William V. Sminkey	9	North Carolina	No <i>Go-Getters!</i>	0
	† Sewell Peaslee Wright	9	North Dakota	R. J. Blesner	3
	† Anne Pilger Dewey	6		Henry Bogenreif	3
	Merlin C. Harman	6	Ohio	† P. H. Oelman	21
	† Ragnar Hedenvall	6		Wallace J. Stevens	20
	H. J. Johnson	6		John Matus, Jr.	12
	Walter E. Parker	6		Axel Bahnsen	9
	Timothy A. Barrett	3		Bernard G. Silberstein	6
	George W. Blaha	3		† Doris M. Weber	6
	Dwight M. Chambers	3		John O. Hay	3
	H. J. Ensenberger	3		Ralph I. Higgins	3
	Andrew F. Henninger	3		George R. Hoxie	3
	† W. Howard Fredrick	3		Dr. F. H. Jacobs	3
	Theodore R. Ingram	3		Carl Mansfield	3
	Blanche Kolarik	3		Dorwin L. Snyder	3
	* Mr. Schlanger	3		F. Eliot Westlake	3
	† Rennie I. Weber	3	Oklahoma	James W. Davis	9
	Don Loving	6		Frank J. Heller	3
	F. G. Gardiner	3		William Sugi Moto	3
	† Donald Jamison	3		William F. Shepard	3
	William M. Krider	3	Oregon	Charles E. Watson	6
	Frederick Q. Schaffner	3	Pennsylvania	† John R. Hogan	128
Iowa	No <i>Go-Getters!</i>	0		† Phillip Cass	15
Kansas	† Charlotte Kessler	3		† Richard R. Koch	9
	Dr. Harold E. Morgan	3		† J. S. Bradford	4
	W. D. Morning	3		Charles K. Arnold	3
Kentucky	Frank H. Richterkessing	6		Wilson R. Browne	3
	Dr. W. Brooks Hamilton	3		Dr. I. Clyde Cornog	3
	R. F. Schuhmann	3		Oliver Grosz	3
				John B. Mengel	3

State	Go-Getters	Points
	George Repa	3
	Paul J. Wolfe	3
Rhode Island	† Kenneth R. Phinney	6
South Carolina	No Go-Getters!	0
South Dakota	J. W. Fox	3
	Mac McKechnie	3
Tennessee	Herbert Jackson	6
Texas	U. Stephen Johnson	27
	Charles E. Wendt	12
	David F. Gray	3
	Donald J. Hugan	3
	Dr. L. L. Handly	3
	Doyle E. Keeling	3
	† W. F. Reeves	3
Utah	Barney De Vietti	3
Vermont	John W. Boscher	9
Virginia	Charles Baptie, Jr.	3
Washington	George L. Kinkade	6
	Chao Chen Yang	6
	Joseph W. Finden	3
	Joseph W. Marshall	3
	Jor Rasmussen	3
West Virginia	John J. Hamrick, Jr.	9
	† W. Dovel Le Sage	3
Wisconsin	† Ray Mies	51
	Harold C. Berkholtz	12
	James P. Scott, Jr.	12
	Roland R. Roup	9
	E. A. Byrsdorfer	6
	Ray C. Fahrenberg	6
	† Andree Robinson	6
	Alan J. Dale	3
	E. F. Daly	3
	Jack E. Wiener	3
	Gerhard K. Willecke	3
	Leola Puerner	1
Wyoming	No Go-Getters!	0
Canada	Blossom Caron	18
	† Raymond Caron	6
	Julius Cappel	3
	William W. Fruet	3
	F. H. Hopkins, Jr.	3
	† Edward C. Walsh	3
Miscellaneous	General Publicity	539

† Not eligible for the bronze medals.

* Name or address uncertain

Coming Exhibitions

Reading. (M, T) Closes Aug. 16. Exhibited Aug. 28 Sept. 12. Data: Foster E. Moyer, 325 Hoskins Place, Reading, Pa.

Amsterdam. (M, T) Closes Aug. 21, exhibited Sept. 18-Oct. 3. Data: Focus Int Golden Jubilee Salon, Zinder Stationsweg 33 Boemendaal, Holland.

São Paulo. (M) Closes Aug. 21, exhibited Sept. 18 Oct. 3. Data: Foto Cine Clube Bandeirante, Rua São Bento, 357, 1.^a andar, São Paulo, Brazil.

London, Canada. (M) Closes Sept. 3. Exhibited Sept. 21 Oct. 5. Data: A. E. Adams, 923 Matland St., London, Ont., Canada.

Puyallup. (M) Closes Sept. 7. Exhibited Sept. 18-26. Data: Western Wash. Fair Assoc., Puyallup, Wash.

Columbus. (M, C, T) Closes Sept. 8. Exhibited Sept. 13-Oct. 5. Pictorial, Nature, Color divisions. Data: Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

Houston. (M) Closes Sept. 13, exhibited Oct. 10-24. Data: Patye Billhardt, Museum of Fine Arts, Houston, Texas.

Louisville. (M, T) Closes Sept. 14, exhibited Oct. 1-17. Data: Thomas E. Muldoon, 1914 Wrouklage Ave., Louisville 5, Ky.

Zaragoza. (M) Closes Sept. 15, exhibited Oct. 5-25. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7-Zaragoza, Spain.

Pasadena. (M) Closes Sept. 15, exhibited Sept. 28-Oct. 16. Data: Paul F. Johnson, 35 North Raymond Ave., Pasadena 1, Calif.

Victoria. (M) Closes Sept. 17, exhibited Oct. 1-24. Data: Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Can.

PSA. (M,C,T) Closes Oct. 6 (Technical, Sept. 25); exhibited Nov. 3-14. Pictorial, Nature, Color, Motion Picture, Photo-Journalism divisions. Data: Clarence Ruchholt, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

Trail. (M, T) Closes Oct. 10, exhibited Oct. 27-30. Data: Trail CC, Box 35, Trail, B. C., Canada.

St. Louis (Miss. Valley). (M, C, T) Closes Oct. 20, exhibited Nov. 6-21. Data: Norman Brice, 51 Ridgenoor Dr., St. Louis 5, Mo.

Omaha. (M) Closes Nov. 8. Exhibited Nov. 24-Dec. 19. Data: Mrs. Edwin Mogridge, 6031 Manderson St., Omaha, Nebraska.

Detroit. (M,C,T) Closes Nov. 15. Exhibited Dec. 19-Jan. 9. Data: Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

Albany. (M) Closes Nov. 16. Exhibited Dec. 9 Jan. 3. Data: Mrs. Mabel Lehman, 445A First Street, Albany, N. Y.

Lucknow. (M, C) Closes Dec. 15, exhibited Feb.-Mar. Data: Sec., U. P. Amateur Photographic Assoc., 10 Cantonment Rd., Lucknow, India.



BY GEORGE W. BLAHA
6240 S. Artesian, Chicago 29, Ill.

TITLES are generally used as a means of identification. Sometimes they describe briefly what the maker is trying to portray, the locale or setting for the picture, or often times add "punch" like a headline in a newspaper. It is therefore very obvious that *different* slides should bear *different* titles.

What makes one slide different from another -- the fact that the "taking" position was 10 feet to the left or right of the previous exposure? No. Pictures in which the same elements are used should differ from one another to such an extent that they would be recognized for their individual theme.

Since committees on international exhibits and other competitions have no other means of determining whether a slide has previously been accepted or received recognition except through its title, exhibitors should use care in titling their slides in order not to disqualify them.

Competition for Individuals

In the final contest of the season, 60 entrants submitted 238 slides in the International Color Slide Competition for Individuals. The competition was international in scope since Canada, Hawaii, Hong Kong, Mexico and the United States were represented.

Rev. Herman Bielenberg (Penna.) took top honors with "Rail Yards" and "On the Way Out." E. W. Hutchinson (Conn.) took third place with "Deep in Winter"; Roy W. Johnson (Conn.) received fourth place for "Misty Morning"; and J. J. Tillbeck (Calif.), fifth place, "Low Tide."

Honorable mentions were awarded to: Raymond F. Ahern (Calif.), "Mexican Glass"; Robert S. Beebe (Penna.), "Winter Pattern"; Ted Bokor (Calif.), "Diane" and "The Fog Rolls In"; John Bright (W. Va.), "Jailed"; Harold Girton (Calif.), "Bell Tower of Acoma"; C. H. Green (Calif.), "Pastoral"; Elmer B. Grush (Mass.), "Thorn Hill Road"; F. L. Harrison (Wash.), "Rise of the California Mission"; E. W. Hutchinson (Conn.), "Evening"; G. F. Johnson (Penna.), "Autumn Birches" and "The

Old Sugar House"; Marguerite Kyle (Ohio), "Basketball Fun" and "Grandma Again"; Dr. Fred J. Ruch (N. Jersey), "Floating Leaves"; C. J. Schmenger (Calif.), "Soft Shadows"; S. Wayne Smith, M.D. (Utah), "Sun Kist"; J. J. Tillbeck (Calif.), "Prelude" and "Prow"; Therese Whiteside (Calif.), "Surf Fishing" and "The Crooked Ladder"; H. M. Woertz (Calif.), "Pastoral III"; E. C. Wy (Wash., D. C.), "Lilly Pads."

Judges were Louise Broman Janson, W. K. Raxworthy and Erik Sorenson.

For information concerning the first Contest of the new season (deadline October 20) write to Mrs. Blanche Kolarik, 2824 South Central Park Ave., Chicago 23, Ill.

National Club Slide Competition

The National Club Slide Competition for April was judged in Minneapolis under the sponsorship of the Women's Color Photo Club of Minneapolis. Forty-eight clubs submitted a total of 384 slides.

Chicago Color and Pasadena still continue as leaders for the season in Class A and B respectively, although April winners were Springfield and Natural Camera Clubs.

Individual winners were: "A Right Number," D. W. Wanser (Springfield); "Taffy II," Frank Jacobson (Minneapolis Color); "Frontiersman," M. K. Bolton (National); "Concentration," Flora Hauser (Women's Club, Minneapolis); and "Fisherman at Sunrise," Edward Herche (New York).

The cumulative scores through April follow

Class A	Columbus Color	433
Chicago Color	552	Ogden 434
Springfield	519	Phoenix 430
Science Museum	506	Twin City 404
Inwood	486	Edison 382
Rainbow	473	Cleveland Women 369
Jackson	472	Salt L. Photochrome 365
Minneapolis Color	470	Atkinson 365
Yakima	456	Bethlehem 355
Hawthorne	456	Sussex 353
Sierra	452	Minneapolis Women 349
Kodak	448	Seven Hills 349
Shorewood	445	Bloomington 343
El Camino	427	Kings 346
California	426	New York 344
Plainsfield	426	Dubuque 341
Amherst	416	Venango 339
Salt Lake Chromites	414	St. Louis 357
Spokane	411	Toronto 335
Burlington	390	Gloucester 332
North Shore	362	Quincy 330
Buffalo Color Pict.	349	Kalamazoo 281
		Bowling Green 260
		Glens Falls 254
Class B	Pasadena	501
		Keokuk 234
National	440	Owego 212
Cleveland	440	Marquette 122
Natural	436	Ft. Wayne 86

The judges were Leonard Olsen (commercial artist), Kenneth King (color exhibitor), and V. J. Roufs (color exhibitor).

Convention Slide Contest

The Color Division will conduct a contest to select the outstanding slides taken in and around Cincinnati while the PSA Convention is in session on Nov. 3, 4, 5, and 6. Anyone who attends the Convention is eligible to enter regardless of whether or not a member of the Color Division.

A maximum of 4 transparencies not to exceed 3¼ x 4" in size may be entered. Closing date for entries is December 11, 1948. Send slides to W. K. Raxworthy, 2741 South 59th Ave., Cicero 50, Ill.

Club Color Slide Circuits

Would your club like to have five of its slides evaluated by other clubs? If so, join one of the Color Division's Color Slide Circuits for Clubs.

Each circuit is composed of 10 clubs. Each club loans five slides to the circuit and in turn, receives the complete set for use at one of its meetings. Not only does the circuit furnish a 1 to 1½ hour program of instruction (the Color Division prepares comments on each slide submitted), but it also presents a cross section of what other clubs are doing in color. It gives each club an opportunity to evaluate the work of others, since participating clubs are expected to criticize a number of the slides. When the circuit is disbanded, each person who loaned slides receives the comments that were made on his slides.

The Color Division awards medals and ribbons to outstanding slides in each circuit as determined by the votes of the participating clubs.

For information regarding circuits for the 1948-49 season, write to Erik Sorenson, 3836 Roscoe St., Chicago 18, Ill.

Coming Color Exhibitions

Louisville (Ky.), J. B. Speed Art Museum, Oct. 1-17. Deadline Sept. 14. Forms: Thomas R. Muldoon, 1914 Wocklage Ave., Louisville 5, Ky.

1st Reading, Reading (Pa.) Museum and Art Gallery, Aug. 28-Sept. 12. Deadline Aug. 16. Four slides, \$1. Forms: Foster E. Moyer, 325 Hoskins Pl., Reading, Pa.

3rd Columbus, Columbus (Ohio) Gallery of Fine Arts, Sept. 15-21. Deadline Sept. 8. Four slides, \$1. Forms: F. H. Braunlin, 456 Elm-st. St., Columbus 6, Ohio.

5th Chicago, at Chicago Historical Society Museum, Oct. 12-15. Deadline Sept. 25. Four slides, \$1. Forms: P. R. Kephart, 328 Franklin Ave., River Forest, Ill.

6th PSA, Cincinnati, Nov. 3-17. Deadline Oct. 6. Four slides, \$1. Forms: P. H. Oelmann, 311 Main St., Cincinnati, Ohio.

4th Mississippi Valley, at St. Louis Art Museum, Nov. 6-21. Deadline Oct. 20. Four slides, \$1. Forms: Larry Gray, 4207 Neesho St., St. Louis 16, Missouri.

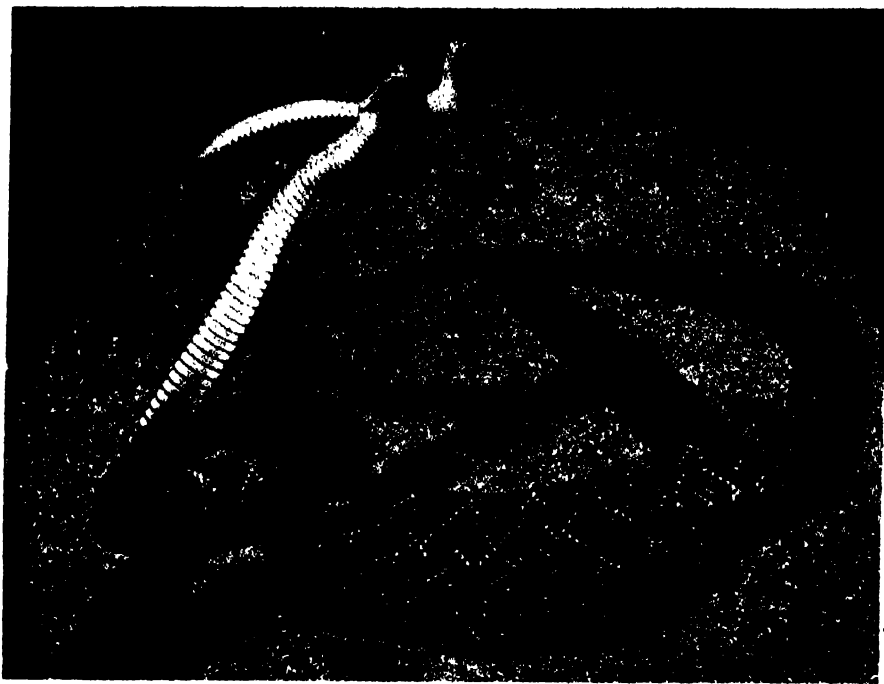
1st Tulsa (Okla.), Nov. 17-21. Deadline Nov. 10. Four slides, \$1. Forms: E. A. Nesbitt, 1042 N. Gary Pl., Tulsa, Okla.

Contest, 2nd International Zoo Photography Competition. Slides taken in any zoo in the world are eligible. Prizes up to \$100. Six slides, no entry fee. Deadline Sept. 15. Selected slides on exhibit Brookfield Zoo Oct. 3-31. For forms: Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

psa

By LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE SIXTH Nature Division Print Competition was judged during the month of May by H. J. Johnson, APSA, W. C. Janson, nature photographer, and Blanche Kolarik, APSA. The winners are as follows:



RATTLESNAKE COMBAT DANCE

G. E. Kirkpatrick

Medal Awards

- "Viola," by R. L. Coffin, N. Amherst, Mass.
- "Land Snail," by Edwin J. Howard, Oxford, Ohio
- "Rattlesnake Combat Dance," by G. E. Kirkpatrick, San Diego, Calif.

Honorable Mentions

- "Candles of the Night," by Blanche H. Adams, Phoenix, Ariz.
- "Knee Action," by Arthur L. Center, Long Beach, Calif.
- "White Birch," by Willard H. Farr, Chicago, Ill.
- "Turtle," by Lee Jenkins, Columbia, Mo.
- "Jay Walking," by Mrs. Eugene Landess, Fayetteville, Tenn.
- "The Kill," by Edward B. Reiber, San Diego, Calif.
- "Who's First," by W. J. Spicer, Deer Park, Ohio
- "Climax," by Dr. G. B. White, Fort Colborne, Canada

In addition to the winning prints 14 photographs were selected to be included in the album. Rejected prints will receive criticism. The next contest closes in December. Entry forms will be available from Louise Broman Janson.

The Green Mantle

Little photographic attention has been given to the vast group of plants which includes the grasses, rushes and sedges. They cover the face of the earth with a mantle of green which appears so commonplace that few people pay any attention to it. In fact they are so common that they are the least known of plant families. Identification of the ordinary varieties is not too difficult even for the nature photographer. However, proper classification of the thousands of species included in this group is a task for the naturalist because they have many variations and blendings which make them difficult to distinguish.

These plants offer the nature photographer an opportunity to do research work in an unexplored field. Not only are they good record subject material but they also

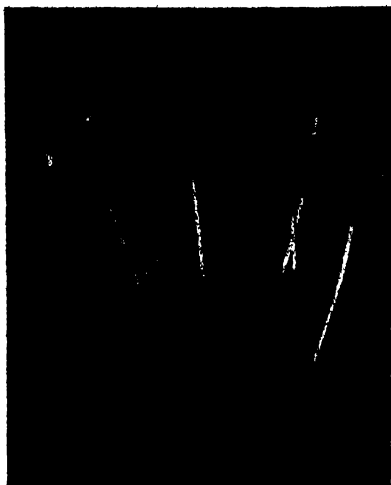
comprise excellent pattern pictures in black-and-white and color.

The vast plant family of grasses is the basis for present-day civilization since it provides corn, wheat, rye, oats, rice, barley, and sugar cane. The underground rootstocks of grasses are useful as soil-builders in wind and wave swept areas.

The stems of grasses are hollow and are strengthened by vertical woody ribs. Additional support is obtained by the bases of the leaves which wrap around the stems in such a manner that they become encased in a number of protective sheaths. The stem is enlarged and solid at the position at which the leaf base joins it and is known as the node. The nodes are closest together near the earth in order to give maximum support to the plant when strong winds sway the heavy heads of blossoms and fruit. The nodes are important factors in keeping the grass standing upright. If swept to earth by the wind, the cells in the node which are on the side nearest the ground begin to lengthen and thus slowly lift the plant upward. The long narrow leaves of grasses are pennant shaped to expose the largest possible portion to the light and still have no cumbersome surfaces to be beaten by storms and gales.

The wind is the agent by which grasses obtain cross-fertilization and therefore the flowers are usually small and lack bright colors. As a rule the plants are closely grouped together and form large floral communities. The study of the structure of the flowers and the forming of the fruit is a fascinating one and familiarity with the grasses will create the desire to learn these facts.

With the aid of a microscope an unusual and interesting series of color transparencies can be made of the blossoms of grasses for then their beautiful shapes and struc-



VIOLA

R. L. Coffin

tures, their fantastic forms and designs and their delicate, iridescent colors are brought to view.

The methods of seed distribution are many. Various devices have been provided by Nature to force the seeds into the soil and insure their perpetuation of the species.

Among the common wild grasses which will attract your attention are the barn yard grass, finger grass, timothy, redtop, purpletop, wild rice, wild oat, sandbur, millet, foxtail, bluegrass, orchard grass, beach grass, and common reed.

The rushes grow along roadsides, river banks, and moist areas. The tallest are about four feet in height and the smallest live close to the ground. In some varieties the stems are hollow but in most cases they are filled with pith. Rarely do the stems branch. Their flowers are small and in structure resemble the lilies to which they are distantly related. They are divided into two groups: the water rushes and the ground rushes. They can be distinguished from each other by the type of surface and the number of seeds. The wood rushes are hairy and three-seeded while the water rushes are smooth and many-seeded.

The sedges dwell on the banks of brooks and streams and skirt the edges of marshes and swamps. They, too, are children of the wind for storms pass over their supple swaying stems and narrow leaves without harm.

Sedges can be distinguished from grasses by their stems which are solid and taper to triangular shape at the tips. The hollow stems of grass are always round. Sedges grow in tussocks while grasses form a continuous carpet upon the ground. The blossoms of the sedges grow in closely massed spikes, clusters, or clumps and are wind fertilized.

About 2,000 species comprise this plant family which has very little commercial value. Commonly known sedges are the spike rush, bald rush, bulrush, wool grass, cotton grass, umbrella grass, beak rush, and some of the member of the genus *Carex*.

Before the summer passes add a few photographs of these plants to your series showing the actors in the drama of Nature.

Nature Division Nominations

The Nominating Committee for the PSA Nature Division has presented the following slate of officers for 1948-50:

Louise B. Janson Chairman
Louis Quitt Vice Chairman
Willard H. Farr Sec.-Treas.



LAND SNAIL

Edwin J. Howard

Coming Nature Exhibitions

3rd Columbus, Columbus Gallery of Fine Arts, Sept. 15-21. Deadline Sept. 8. Forms: P. H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

6th PSA, Cincinnati, Nov. 3-21. Deadline Oct. 6. Forms: P. H. Oelman, 311 Main St., Cincinnati, Ohio.

OFFICIAL NOTICES

A meeting of the Board of Directors of the PSA was held on May 22nd and 23rd, 1948 in the Roosevelt Hotel, New York, N. Y.

Present: Messrs. Cass, Heller, Liuni, Magee, Matthews, Meyers, Phelps, Rowan, Scales and Stubenrauch. The President was in the chair and Mr. Scales acted as Secretary of the meeting.

The minutes of the previous meeting were corrected and adopted.

A list of the members delinquent in payment of dues, as of November 1st and December 1st, 1947, was read, and, with two temporary exemptions, the delinquent members were removed from the membership roll.

After discussion, it was recommended that PSA JOURNAL establish a department of obituaries and publish therein names and brief biographical records of recently deceased members.

The Board authorized a one year's renewal of the lease of the Headquarters' space at 1815 Spruce Street, Philadelphia, from November 1948.

After discussion of the condition of the library material at PSA Headquarters, the Headquarters Committee was instructed to proceed with the cataloging, packing and temporary storage of the books and periodicals, at a cost not to exceed \$300.

The Board expressed its thanks and appreciation to Mr. Francis C. K. Wu, APSA, PSA Honorary Representative to

Hong Kong, for promoting memberships in the Society through prominent publicity in *The Hong Kong Sunday Herald* and in the *China Mail* and for publishing and distributing membership application blanks in Hong Kong.

Past President Col. Frank Liuni, Hon. PSA, was welcomed to the Board, as Chairman of the Organizational Membership Committee.

The resignation of Mr. Allyn K. Thayer, as Chairman of the Active Membership Committee, was accepted with regret and recommendations that Mr. Thayer be commended for his fine services to the Society.

The resignation of Mr. Lloyd E. Varden, FPSA, as Chairman of the Library and Historical Committee, was accepted with extreme regret and decision that the thanks of the Board of Directors be extended to Mr. Varden by the President for his services to the Society.

The Board approved the Life Membership applications of Mr. Michael J. Roll, APSA, of Detroit, Mich. and Mr. Edward Gamber, of Jonestown, Pa., and the application for Industrial Membership of Poorman's Photo Studio, of Buchanan, Mich.

After discussion of Life Membership requirements, the following rules, effective for further applications, were adopted.

1. The number of Life Memberships shall be limited to 100.

2. Applicants for Life Membership shall be (a) active members in good standing for at least one (1) year and (b) at least forty (40) years of age.

3. The Life Membership fee shall be \$100.

4. Applications for Life Membership shall be made on special forms to be obtained from PSA Headquarters.

5. The Headquarters of the Society is authorized to receive Life Membership applications and fees, and promptly shall report the names of accepted applicants to the Board of Directors.

The report of the Nominating Committee submitted by Chairman B. Erle Buckley was read and the details of election procedure were fixed.

A decision was reached that the Board commend Chairman Chase for the work of the PSA National Lecture Program Committee to date, that the small deficit of the first period of operation be absorbed by the Society, and that the Committee be instructed to proceed with a further program of at least two lectures for 1948.

It was decided to extend the Board's congratulations to Mr. P. H. Oelman, FPSA, the first PSA National Lecturer, on the success of his tour. It was recommended that plans be made for future programs to embrace all phases of photography.

The President reported the appointment of Mr. Walter G. Treadwell, of Oakland, Cal., as the official PSA observer at the current UNESCO meeting at San Francisco. Mr. Treadwell's interesting report, dated May 17, 1948, was read to the Board and received very favorable comments.

Mr. Phelps reported that President Percy Harris, of the Royal Photographic Society, London, England, on May 14, 15, and 16 visited Chicago under the auspices of several branches of the PSA, and that, as PSA

President, he had written a letter of welcome to him to be delivered by Secretary Dewey. It was decided that President Phelps, by a letter to be read at the May 22 New York dinner of the Oval Table Society, should extend the official welcome of the Board. The text of the letter follows.

At a meeting of the Board of Directors of the Photographic Society of America held this afternoon in New York City, it was decided unanimously to extend to President Percy Harris, of the Royal Photographic Society, the official welcome of the PSA and the Society's wish that his visit to the United States may be thoroughly enjoyable. The Board desires also to express to President Harris its admiration of and appreciation for his long-continuing and important services to photography.

Chairman Cass, of the Permanent Home Site Committee, reported informally on the findings of his committee. Mr. Meyers reported the possibility of obtaining a large home with two acres of ground in Rochester, N. Y., at a very favorable price. Other reports have come in from Washington, Chicago, New York and Philadelphia. Mr. Stubenrauch presented details of working space requirements for headquarters, estimating the minimum at 5,500 square feet. Chairman Cass was thanked for his work to date and urged to continue his study.

The meeting adjourned at 5:00 PM until 10:00 AM, Sunday, May 23.

The following were present on Sunday: Messrs. Cass, Magee, Matthews, Meyers, Phelps and Scales.

A request by Chairman Hogan to open a Pictorial Division office in Chicago to handle photo and international portfolios was approved, provided it be financed within the Pictorial Division's budget and involve no additional cost to the Society, and provided further that any leases and/or contracts be subject before signature to the approval of the President and of the Treasurer of the Society.

Mr. Frank R. Friaprie visited the meeting for a short time, at the invitation of President Phelps, to discuss proposed relationships with the International Photographic Council organized by Dr. van de Wyer, of Belgium.

Upon recommendation of Chairman Meyers, the annual dues of Industrial Members were fixed at \$25.00 and it was decided that a category of Sustaining Industrial Members be established with annual dues of \$100.00.

Mr. Harold A. Larsen, of Hamilton, New Zealand, was appointed Honorary Representative to New Zealand by the President and the appointment was approved by the Board for the current term.

The Board examined and approved a draft ballot form for the 1948 election, submitted by Chairman C. W. Wheeler of the Elections Committee.

Mr. Matthews, Chairman of the By-Laws Committee, reported that 14 standing committees have accepted prepared definitions of the scope of their authority and duties, and that definitions for additional committees are in process of completion. Mr. Matthews was thanked for this work.

NEWS & NOTES

NEW HEADQUARTERS FUND

In addition to those donors previously listed in PSA JOURNAL, the following have contributed to the *New Headquarters Fund*:

Allmon, James C.	Muramoto, David A.
Anonymous	McKinley, Frank
Ayers, H. L.	Newell, George M.
Bailey, Harold A. Jr.	Noftisinger, F. A., APSA
Bailey, Joe W.	Parker, Walter E.
Bartlett, Kent W.	Patillo, Jesse M.
Baum, Ralph	Peak, William A.
Bean, Richard B.	Powis, Russel T.
Benson, Dorothy	Rrid, Dr. C. B.
Bishop, Katherine L.	Reeves, William F.
Bond, Fred	Rice, Borden P.
Bratton, W. H.	Roberts, Lee
Brown, Robert H.	Roubt, Rolland R.
Burns, Thomas	Schaden, Leonard
Cheney, M. G.	Schwarz, George
Chino, Robert A.	Sharples, T. D.
Cohen, Mrs. Clara	Shelley, Mona
Colligan, James A., Sr.	Shields, Eileen M.
Conde Naste Engravers	Slagle, Allison V.
Philip Ahrenhold	Smith, Harold A.
Cook, Charles F.	Smith, Roy J.
Davidson, C. S.	Stipp, J. H.
Dolson, Dr. L. L.	Stoy, Werner
Decker, Robert M.	Suwerkrop, Edward A.
Eidlitz, Mrs. D. M.	Tarasoff, A.
APSA (2nd contrib.)	Taylor, Warner
Gamble, Mrs. Joseph N.	Thompson, J. H.
Goodman, Herman	Van Horn, George A.
Gray, Russell, APSA	West, Virginia
Gruener, Dr. Charles J.	White, Julius A.
Gruener, Mrs. Dorothy	Whitehouse, T. V.
Habler, Frank	Wiener, D. Perry
Hayes, Ralph	Wilson, Charles L.
Hedenvall, Ragnar	Winters, Evelyn A.
Ingall, Florence E.	Woods, Raymond J.
Knox, John T.	Wright, George P.
Lancaster, Glen A.	Yee, Jon N.
Lawhorne, Roy E.	
Lawson, Frank M.	Anderson Photo Society
Lilley, H. L.	San Diego Camera Club
Lowe, Dr. Edmund W.	Trenton Camera Club
Medberry, Mrs. H. L.	Van Nuys Camera Club
Morris, H. D.	

The goal of the fund is \$5,000.00 of which 316 members have contributed \$1,740.53 to date.

Corrections

Several corrections have been called to our attention in the listings of periodicals, pages 247-251, May 1948 PSA JOURNAL. The corrected names and abbreviations are as follows:

American Photography
Commercial Photographer, The
 Charles Abel, Inc., 520 Caxton Bldg.,
 Cleveland 15, Ohio
Journal of the Royal Society of the Arts
Professional Photographer, The
 Charles Abel, Inc., 520 Caxton Bldg.,
 Cleveland 15, Ohio
Review of Scientific Instruments

Photo-Journalism Division

The Nominating Committee for the PSA Photo-Journalism Division, composed of A. Aubrey Bodine, FPSA; Victor H. Scales, Hon. PSA; and Fred Quellmalz, Jr., APSA, Chairman, announces the following slate of officers for 1948-50:

Clifton C. Edom, APSA.....	Chairman
Howard A. Schumacher, APSA..	Vice Chairman
Isadore A. Berger, APSA.....	Secretary
Jack Wright, FPSA.....	Treasurer

PSA Member Honored

Dr. Robert R. McMath, FPSA, Pontiac, Mich. was the recent recipient of one of the country's highest honors, as described in an editorial from the June 17th *Detroit News*:

Dr. Robert R. McMath joins a most illustrious company, the holders of the United States Government's Medal of Merit. Those well acquainted with the story of the wartime development of bombsights and military optical instruments say no one contributed more effectively to this side of the war effort than the Detroit industrialist and president of the Cranbrook Institute of Science board.

A rare and most distinguished decoration, as befits its latest recipient, is the Medal of Merit, deriving from one created by George Washington and revived in 1942 by President Roosevelt to be bestowed for "exceptionally meritorious or courageous" service furthering the war effort of the United Nations.

The roster of its 329 holders, including such names as Drs. Vannevar Bush, James B. Conant, of Harvard, and Alexander Fleming, constitutes an elite in which Dr. McMath now finds a thoroughly-deserved place.

BOOK REVIEW

GRIERSON ON DOCUMENTARY, Edited by Forsyth Hardy, published by Harcourt, Brace and Co., 383 Madison Avenue, New York, 324 pp., 1947, \$3.75.

Grierson on Documentary is a collection of reviews, magazine articles, and speeches of John Grierson, the well known British producer of documentary motion pictures. He was interested in cinema as a medium for influencing public opinion; to use it for social and educational purposes. "The documentary film movement," he wrote, "was from the beginning an adventure in public observation. . . . The basic force behind it was social, not aesthetic. It was a desire to make drama from the ordinary to set against the prevailing drama of the extraordinary; a desire to bring the citizen's mind in from the ends of the earth to the story, his own story, of what was happening under his nose. . . ." While entertainment films were photographed from acted scenes against artificial backgrounds, he would photograph the living scene and the living story.

The book consists of six major parts; namely, Background To Documentary, A Movement Is Founded, Documentary Achievement, Development In Canada, Education A New Concept, and Future For Documentary. A number of entertainment films of the twenties and early thirties is analyzed in the first part of the book and the last part is devoted to a discussion of his views on education.

Grierson was a leader in the documentary film movement in England and later in Canada. But with all of his knowledge and experience in the production of documentary films, the book contains very little practical and informative material that can be applied in the production of motion pictures.—A.S.N.

PSA CONVENTION

Cincinnati, Ohio, November 3, 4, 5, 6

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication. J. D. Cuddeback, 20 Willow St., Irvington, N. Y.

Wanted -- 3 1/4 by 4 1/4 enlarger, as Solar No. 4, etc., no lens. Will trade old model Solar 4 by 5 diff. type, if wanted. J. A. Colligan, 139-18 34th Road, Flushing, N. Y.

Wanted Booklet "Composition Simplified" by Hermon Gabriel, copyrighted 1939 by Formo Publishing Co., Canton, Ohio. Miss Lydia Dietze, 125 South Torrence St., Dayton 3, Ohio.

Wanted -- 3 1/4 x 4 1/4 Auto Graflex, box only. Also American Annuals before 1936. Send list - must be reasonable. L. M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Wanted Two 100 ft. magazines for Cine-Special; also one 200 ft. magazine. Write, giving price, to J. E. Wallace, 2220 Wrocklage Ave., Louisville, Ky.

For Sale -- Zeiss Sonnar f/2, 85mm lens, excellent condition, for Contax, chrome, feet, many new extras. \$270. H. O. Jaeger, 225 West 34 St., New York, N. Y.

For Sale -- Latest model Kodak Bantam Special with case, Ektar 1/2 coated lens in Supermatic Shutter. As new. \$140. Henry D. Clark, 32 Hampton Place, Nutley, N. J.

For Sale -- Kodak Ektra with 90mm - f/3.5, 50mm f/1.9, and 35mm f/3.5 lens. Also extra camera back and cases. Completely overhauled at Kodak. H. H. Larson, 2292 American Ave., Long Beach 6, Calif.

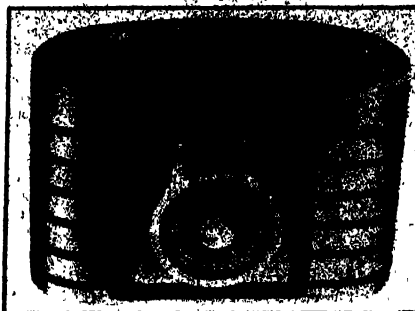
For Sale -- 5 x 7 Cycle Graphic, bed and front adjustments, extra focal plane shutter back, about 11 1/2" triple convertible f/7.7 lens, made by B & L in shutter 1 to 1/100th sec., case, excellent condition, \$135. Frank J. Gill, 18 Seneca St., Oil City, Pa.

Will Trade -- Eight power prism binoculars, case, like new, for twin-lens reflex. Wilbur Seybrecht, 1026 Center St., Ashland, Pa.

For Sale or Trade -- for 4 x 5 Graphic View or Graflex D, an F-56 Fairchild Aerial Camera, 40" f/8, Bausch & Lomb Telephoto, complete 2 plate and 2 roll film magazines, 3 filters, intervalometer, trunk. Frank J. Fernandez, 141 Dale Road, Rochester 10, N. Y.

For Sale -- Complete Kodak Precision "A" Enlarger, extra condensers, carriers. Also "B" head with coated lens. All like new. One-third off list or trade for fine 35mm. W. G. Leonhardt, 332 East 84th St., New York 28, N. Y.

For Sale -- 2 1/4 x 3 1/4 Speed Graphic, f/4.5 Tessar, Heiland Flash Gun, range finder, complete outfit reasonable. Albert Sonekoff, 3625 Flatlands Ave., Brooklyn 10, N. Y.



The Classic "35"

WHAT'S NEW

(Continued from page 412)

filters, lens hood and adapter ring. Designed to hang on a camera case strap, it is made of genuine pigskin and is lined with plush.

Two light units from Kodak: the Kodak Vari-Beam Standlight and the Kodak Vari-Beam Clampight feature a built-in lamp socket which is rotated to change the angle of the light from a wide flood beam to a narrow spotlight-type beam. The reflectors, made of spun aluminum, are twelve inches in diameter, take a No. 2 flood lamp and have a ball-and-socket swivel mounting, with handle. The standlight extends from three to 5 1/2 feet and has a 4 1/2 pound steel circular base rimmed with rubber; the clampight features a C-type clamp for attaching to flat objects and is felt-padded.

The "Adjustable Barn Doors" unit offered by Mayfair Mfg. Company, 93 Grand Street, Brooklyn 11, N. Y., for amateur use, is designed for maximum control of the light source. The device is attached to the light unit. A diffusion screen for softening the light is easily attached.

Literature

On the literary side, Fink-Roselieve announce a series of technical bulletins on various phases of photography. The first issue, which you can get for your camera club by writing them at 951 Brook Avenue, New York City, discusses the methods of testing photographic materials. Copies are also available to photographic instructors

For Sale -- Contax III f/1.5 Sonnar built-in flash synchronization, 28mm f/8 wide angle, 35mm f/2.8 Biogen, 85mm f/2 Sonnar, 135mm f/4 Sonnar, Contameter, vidom finder, filters, cassettes. All new in original cases. Also Contax II f/2 Sonnar. George Chernowitz, 363 Bloomfield Ave., Montclair, N. J.

For Sale -- Plaubel Mekina II S, Deluxe outfit, 3 lenses, extra backs, filters, holders, finders, custom leather case. All guaranteed perfect. Arthur Rich, 645 West End Ave., New York, N. Y.

For Sale -- Latest Weston Master II Meter, excellent condition, Eveready leather case, instruction book, film ratings. Guaranteed. All for \$25.00. W. C. Watts, 2141 Carter Ave., Ashland, Ky.

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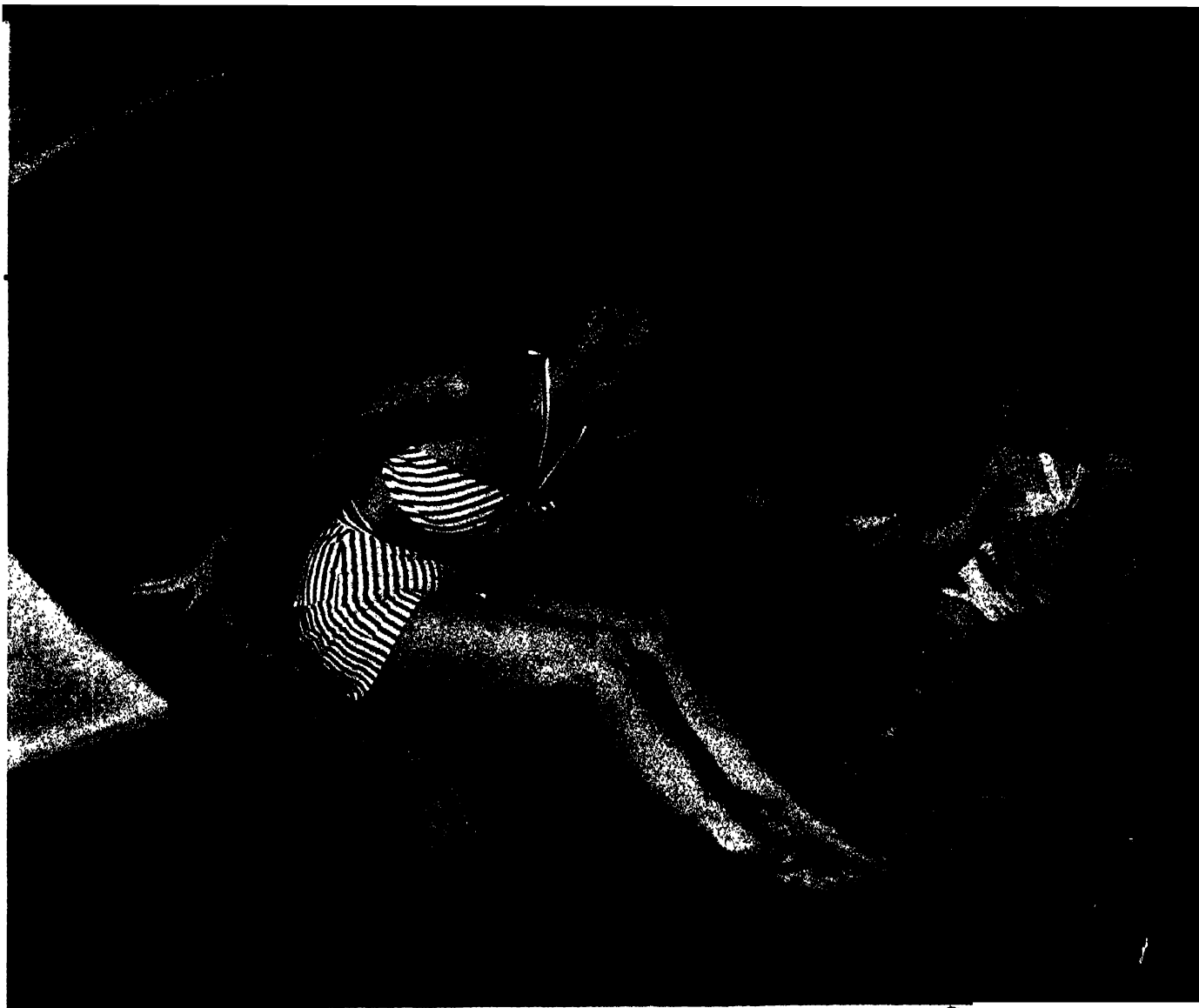
A new instruction manual for the Norwood Director incident-light exposure meter has been issued by American Bolex Company, 521 Fifth Avenue, New York City. The first third of the attractive and comprehensive 3 1/2-by-5-inch 45-page booklet covers basic information for the beginner. The balance of the text is devoted to advanced phases of light measurement, including step-by-step directions for contrast and brightness range control, copying, photography of small objects, and several pages of answers to typical questions. A feature of the booklet, which is well illustrated with photographs and diagrams, is the section on sunlight-flash photography, supplemented by five pages of tables.

Jen-Products Company, 419 West 43rd Street, New York City, have turned out a Jen-Dip Daylight Flash Guide for all daylight type color films. The cardboard guide uses a simple method of computing lamp-to-subject distances, in feet and meters. It is available free from dealers or the company.

"How to Choose Film for Your Camera," a folder describing film types to be used with various classes of subjects, is available free of charge from dealers or by writing Ansco, Binghamton, N. Y.

So much for free. For pay, you can get the new editions of the Kodak Data Books, "Kodak Papers" and "Kodachrome and Kodacolor Films" (each 35 cents). The first includes information on the new Kodak Athena and Illustrators Azo contact papers and Platino enlarging paper. A feature of the second is a discussion of reflectors and their use in color photography outdoors.

And for a quarter, you can buy "The Real Pleasure in Photography," a 32-page booklet published by the DuPont Company and available from dealers. The booklet describes and illustrates the fundamentals of the hobby. The simple routines of picture shooting, printing and finishing are outlined for the novice in complete detail with diagrams. A valuable feature is the section on darkroom arrangements.



IF you're an old hand at black-and-white, a plunge into color offers a refreshing change of pace. Even if you're new to photography, you'll find your first color shots surprisingly good. So go after that gorgeous vacation color... crisply brilliant at the seashore or pool... subtly cool in the mountains and woodlands... tempting you from every side with a thousand different hues.

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BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Kodak Studio Scales—Of course, the trend today is very much toward prepared chemicals, all weighed and measured and ready to mix. (Best index of that trend is the Kodak Tri-Chem Pack, which puts all the chemicals needed for an evening into one quick-action kit.) None the less, a good many darkroom workers still like to weigh out their own, to try formulas that aren't available in prepared form, and (despite paternal finger wagging from all the research laboratories) to mix up novel recipes of their own invention.

For this group, a good set of scales is a darkroom essential—and it's pleasant to report that Kodak Studio Scales are readily available. These are two-pan scales of the accuracy required for photographic work. Stainless steel pans, graduated beam with a slide for minor weights, and individual metal weights for the heavier measures, all metal parts (except the pans) finished in black and

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

nickel; a 9-inch mahogany-finish base with recesses for each weight. All in all, a neat unit that serves its purpose handily, at a reasonable price.

Movie Lenses—Interchangeable lenses, in a variety of focal lengths, offer a major aid to good movie making—amateur or professional. Long-focus lenses that reach out and pull the subject in closer... wide-angle lenses that embrace a larger area at close range... these constitute basic, essential tools for the discriminating movie maker.

For the 16mm. filmer (whose standard lens is a 25mm.), there are a 15mm. $f/2.7$ wide-angle, and many long-focus lenses—a 50mm. $f/1.6$, a 50mm. $f/3.5$, a 63mm. $f/2.7$, a 102mm. $f/2.7$, and a 152mm. $f/4.5$. Adapters fit these to several Cine-Kodak and certain other 16mm. cameras. And for 8mm. cameras, there's a 9mm. $f/2.7$ wide-angle lens, a 25mm. $f/1.9$, a 50mm. $f/1.6$, a 50mm. $f/3.5$,

There's a Cine-Kodak lens in a focal length to fit practically every filming need. Many can be adapted to other home movie cameras.

New Wide Field Lenses—To other Kodak developments in the field of fine photographic lenses, add one more: the Kodak Wide Field Ektar Lenses, $f/6.3$.

These new lenses are intended primarily for professional use—but the shorter focal lengths are equally attractive to the amateur who uses a press-type or view camera. They are not ordinary wide-angle lenses; no optical sacrifices have been made to obtain extreme angular coverage. All aberrations, including chromatic aberration, are held to an absolute

The Kodak Wide Field Ektar $f/6.3$ Lens, 135mm., in Kodak Flash Supermatic Shutter, 1 second to 1/200. Note the wide flare of the mount—essential to accommodate the wide coverage of these new lenses.

and a 63mm. $f/2.7$, identical in design and quality with the 16mm. lenses.

Another basic tool—particularly important when long-range, long-focus lenses are used—is a rigid, rock-firm tripod with panoraming and tilting head. The ideal type—so soundly conceived that no major change has ever been made in its basic design—is the famous Cine-Kodak Tripod. Examine it when you look into the matter of long-focus movie lenses.

Filters For Summer—Deep summer, with its rich blue sky and massive clouds, is a season when you really need filters. And flower close-ups call for supplementary lenses. Check on the Kodak Combination Lens Attachments, there's a size-matched series of filters, Portra Lenses, lens hoods, and other units, to fit practically any better-grade amateur camera.

Camera Cases—A good case protects your camera, makes it easier to carry—and a com-



bination case (such as the Cine-Kodak case here pictured) keeps the kit together, with each accessory ready. For every Kodak camera and Cine-Kodak camera at least one case is available. All are made with traditional Kodak quality—top-grade leather, rugged stitching, often with steel inserts or steel shells between the outer leather and inner lining, or a solid wooden shell, glued, braced, and velvet lined.

minimum, for all operating distances from unit magnification to infinity. As a result, the Kodak Wide Field Ektar Lenses are useful not only in black-and-white work of exacting quality, but also in the making of photographs intended for fine photomechanical reproduction. Too, the high speed helps in ground-glass focusing.

Focal lengths are 80mm., 100mm., 135mm., 190mm., and 250mm., and each lens is supplied in a flash shutter, providing synchronizing contacts both for photoflash lamps and for electronic flash equipment. All lenses are Luminized, and internal reflections are minimized by special treatment of the lens tubes, shutter blades, and diaphragm leaves. The rim of each lens element is ground and blackened to reduce reflection from that source.



Meet...

KODAK TOURIST

f/4.5 CAMERA

THE new Kodak Tourist f/4.5 Camera (at right) is a sturdily built, smartly styled, top-grade folding camera, taking $2\frac{1}{2} \times 3\frac{1}{4}$ pictures on 620 Kodak Film. Its lens is a 105mm. Kodak Anaston f/4.5, Lumenized, focusing from $3\frac{1}{2}$ feet to infinity; its shutter, a Flash Kodamatic, with settings from 1/10 to 1/200 second, time, and bulb. Its features include a shutter release of unique design, integral with the camera bed; a sliding exposure computer, built into the camera back; fully enclosed direct optical view finder; depth-of-field scale on lens mount, indicating depth for all lens apertures at any focus setting; and an accessory clip for range finder or similar aids.

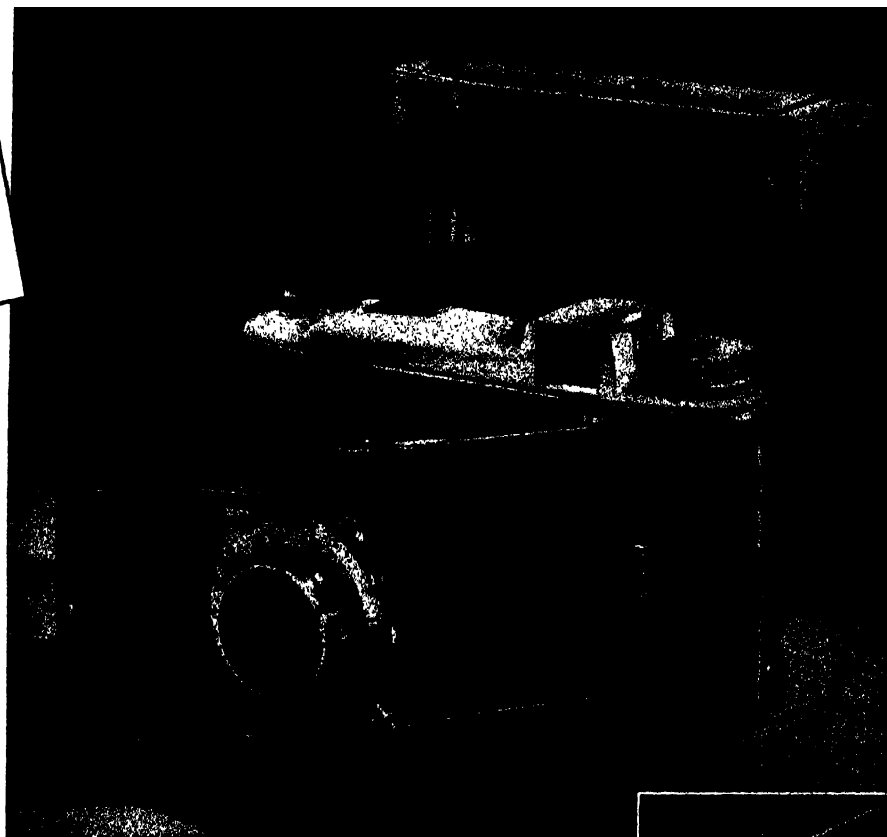
Spruce modern styling of the Kodak Tourist f/4.5 Camera is evident at a glance. Black lacquered metal surfaces with chrome trim neatly set off the black Kodadur of body and bellows. Top plate, enclosing the view finder, is of gleaming gray Tenite; and the outlines of the camera combine into an unusually attractive whole. It's a camera that handles easily, fits firmly in the hands, and can be "worn" with pride.

Steadiness in use is assured by the ingen-



At full aperture, a Kodak Wide Field Ektar Lens covers a field of 75 degrees (compared to a field of about 50 degrees for the average camera lens). At f/16 or smaller apertures, the coverage increases to 80 degrees. Thus, at infinity setting, the 135mm. ($5\frac{1}{2}$ -inch) Kodak Wide Field Ektar Lens covers, with perfect definition, an 8-inch circle when wide open, and a 9-inch circle at f/16 or smaller apertures. At double extension, for 1:1 reproduction, the $5\frac{1}{2}$ -inch lens covers a $15\frac{1}{2}$ -inch circle wide open, and a $17\frac{1}{2}$ -inch circle at f/16.

This extra coverage, with no sacrifice of image definition, color correction, rectilinear image quality, or flatness of field, is of great advantage to the commercial photographer, who must frequently work at restricted range,



The camera body, pictured at rear above, is a strong, lightweight aluminum-alloy casting.

ious shutter release (pictured in close-up at right) which permits the whole right hand, except for the one finger which trips the shutter, to grip the camera bed. Carrying is convenient, the neck strap lugs are built in, and a neck strap is supplied with the camera. For flash exposures, the Kodak Tourist Camera owner adds an accessory Kodak Flashholder; the Flash Kodamatic Shutter synchronizes both types of midget photoflash lamps.

Kodak announced its first folding camera in 1898. The new Kodak Tourist f/4.5 Camera

Exposure computer, on camera back, works like a slide rule. Set it for subject type, film type, and light conditions; top scale then reveals all the usable exposure combinations.



Shutter release is at end of camera bed (above) left, release is shown in operation. Note firm grip of the other fingers.

is based on fifty years of experience in the design and manufacture of such cameras. For the large group of amateur photographers who prefer a compact folding camera over any other type, this newest Kodak camera is an item well worth investigating.

or must often employ extreme front elevation or back swings in order to obtain a desired rendering of his subject. And for the amateur photographer—even though he may never use one—the Kodak Wide Field Ektar Lenses provide additional evidence that the name "Kodak" on a lens signifies a background of comprehensive skill in modern optical design.

Projecto Case—Have you examined the new Projecto Case for the Kodaslide Projector 1A? It's a well-made, ingeniously designed item, serving both as a carrier for the projector and as an elevating support when the projector is in use. Serves just as well for the earlier Kodaslide Projector Model 1, too—and worth investigating if you have a Model 1, or contemplate a 1A.



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NOTE—Printing Box illustrated comes with the Kodak ABC Photo-Lab Outfit. Everything you need to develop and print your own pictures. \$6.50 (plus tax).



SPEED GRAPHIC photo by Wm. A. Locke

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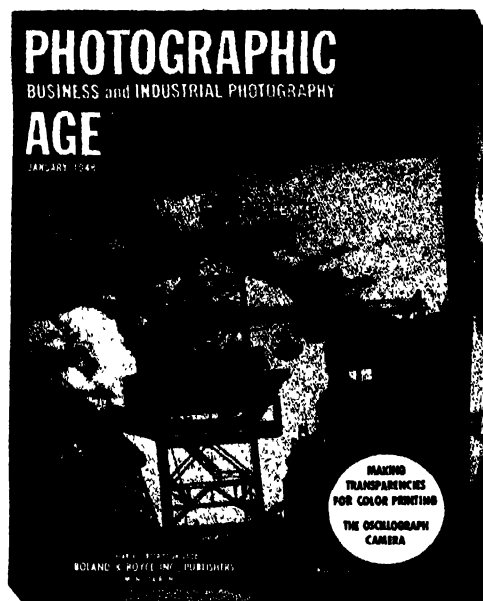
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All articles and notes of a technical nature for inclusion in this Section should be addressed to the Technical Editor, H. Lou Gibson, APSA, at 343 State Street, Rochester 4, New York.

PSA Standards Committee

PSA approval of the following standards has been authorized by John M. Centa, Chairman of the PSA Standards Committee, since no negative comments have been received:

**Z38.7.4—1944, Z38.7.10—1944,
Z38.7.11—1944, and Z38.7.12
—1944**

Proposed reaffirmation of American Standards on printing and projection equipment.

Z38.7.5—1943

Proposed revision of American Standard methods of testing, printing, and projection equipment.

Z38.8.21/312

Proposed American Standard for filing envelopes for storing processed photographic films, plates, and papers.

Z38.8.100/369 to Z38.8.106/375

It has been suggested that the proposed American Standards, Z38.8.100.369 through Z38.8.106/375, be set aside until further information is received from R. W. St. Clair, APSA, of the Boston Technical Section, who has questioned approval. These standards deal with specifications for photographic grade acids.

The following standards are now before the PSA Standards Committee. As soon as action has been taken, it will be reported in PSA JOURNAL. Any member having comments or criticisms to offer on any of these standards should get in touch with his divisional representative or the Chairman of the PSA Standards Committee, John M. Centa, 666 Driving Park Ave., Rochester, N. Y.

Z22.69/113, Z22.70/114

This standard covers proposed revision of American Standards on 200 mil push-pull sound tracks. Since the original proposal was presented by the Motion Picture Research Council about a year ago, work has been done by a sub-committee to put these proposals in a form which would be more acceptable to Z22.

Z38.1.3/398

This proposed revision of American Standard dimensions for 70 mil. perforated and unperforated film incorporates several dimensional changes over the present standard and specifically recites that the standard "is not intended for use in the motion picture field. Its purpose is to provide a film for still pictures and

various scientific recording instruments such as oscillographs, electrocardiographs, seismographs, and similar instruments."

Z38.1.50/400

This proposed standard, covering American Standard dimensions for radiographic intensifying screens, is intended to cover any type of screen to be used in direct contact with X-ray film, whether it be of the fluorescent salt type or metallic sheet material. The proposal sets forth tolerances with respect to nominal dimensions of length and breadth of the screen and also thickness maximum for pairs of screens.

Z52.61—1945

This proposed standard recommends withdrawing approval of American Standard photographic filter terminology and nomenclature. Mr. John R. Weber, PSA representative, reports that he believes that this War Standard should not be withdrawn, but should be revised and simplified to make it of practical utility to photographers.

Z38.3.1—1943

This standard proposes reaffirmation of American Standard definition of safety photographic film. The proposal to reaffirm this standard is in accordance with the ASA By-Laws which require that, at least once every three years, committees in charge of standards review the standards for which they are responsible, with a view to reaffirmation, revision or withdrawal.

Z38.7.13/395

This standard proposes revision of American Standard dimensions for lantern slides. The revision differs from the present standard in paragraph 2.2 dealing with thickness. The revision includes an overall maximum thickness, including binding tape, mask, slide, and cover glass, of 9/64 inch which is 1/64 inch larger than the maximum thickness permitted under the present standard.

Battery—Capacitor Photoflash Synchronizer*

By W. H. FRITZ †

A REPORT published in 1941 by the National Carbon Company, Inc.¹ demonstrated that unless great care is used in the design of flashlight battery-powered photoflash synchronizers, they can be excessively current-sensitive. In other words, their successful operation might depend to a great degree on the type and condition of the flashlight cells used with them. This is still true of some of the synchronizers available today.

In 1947, a paper was published in *PSA JOURNAL*² which demonstrated how photoflash lamps might be fired using a small electrolytic capacitor and a miniature "B" battery, such as those used in hearing aids and pocket radio receivers. After publication of this paper, considerable interest was shown in the possibility of applying this system to the operation of electro-magnetic synchronizers. It was pointed out in the 1947 paper that the system as described was not directly applicable to this service, but with possible modifications to the solenoid, it might be used. The writer presents here a system that dispenses entirely with flashlight cells and which should be usable with currently-available solenoids, with a marked improvement in efficiency, reliability and low-temperature operation. The experimental unit described in this paper is not offered as a paragon of convenience and appearance, but rather to demonstrate with readily-available components that the system will work and that it does present a number of advantages over the use of flashlight cells in photoflash synchronizers.‡

Flashlight Cell Performance

Fig. 1 is an elementary schematic circuit of a typical three-cell electro-magnetic synchronizer of the type investigated in 1941. Even if this synchronizer maintains perfect synchronization, it is easy to demonstrate that it is a very inefficient device.

Photoflash lamps usually consume from .010 to .015 watt seconds of energy in burning out. Also, investigation shows that it is possible to trip the stiffest shutters with an energy of .035 to .060 watt seconds. This means

* Presented at a meeting of the New York Technical Section of PSA, June 1, 1948.

† Manager, Battery Engineering Dept., National Carbon Company, Inc.

‡ National Carbon Company, Inc. does not plan to market a device of this type.

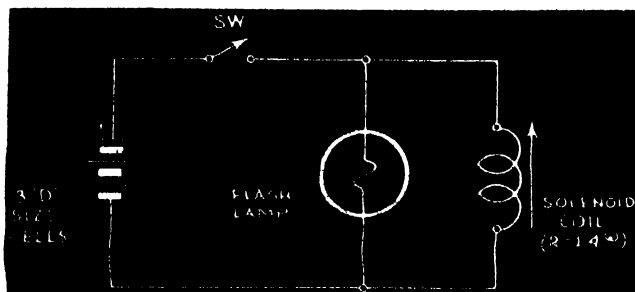


FIG. 1. Schematic, Typical Magnetic Synchronizer, Using Flashlight Cells.

that it should be possible to take a flash picture with a total energy expenditure of perhaps of .075 watt seconds. Many times this amount of energy is consumed in using a device incorporating the circuit in Fig. 1. This can best be demonstrated by reference to Fig. 2, which shows how battery current, voltage and power output vary with time immediately after closure of the firing switch in Fig. 1. The battery consists of three Eveready No. 950 flashlight cells in series. A curve showing light output from the photoflash lamp is superimposed on the current and voltage traces in Fig. 2A to show the characteristic delay between switch closure and peak of light.

Immediately after switch closure in Fig. 1, the current rises from zero to 3.5 amperes and then it falls rapidly to 1.7 amperes, due to heating of the lamp filament and consequent increase in resistance. With the build-up of coil current, the total battery current gradually increases from 1.7 to 2.3 amperes, at which point the filament opens, leaving only the coil current flowing. The coil current decreases to approximately 1.5 amperes 7.5 milliseconds after switch closure, when the armature strikes the pole face. The energy expended in this 7.5 millisecond interval represents the total required from the battery to fire the flash lamp and complete the electromagnetic tripper cycle.

Fig. 2b is a curve showing instantaneous battery power output as a function of time for the conditions defined by Fig. 2a. Integration of the power curve over the time interval from switch closure to that point when the armature strikes the pole face shows that for the particular solenoid tested, a total of .057 watt seconds was expended. Since the firing switch is manually operated, it is probably closed for from 1/2 to 1 second. As long as the switch is closed, current flows through the solenoid. This means that a great deal of battery energy is wasted. For the synchronizer tested, the energy expended in taking one picture is calculated in Table I, which shows that the required energy per picture is probably between 0.64% and 1.3% of the total energy expended.

Amperage Sensitivity

Earlier we used the expression "amperage sensitivity." Applied to photoflash synchronizers, this term is a measure of the effect on synchronization of flashlight cells of varying current yielding ability. Low amperage sensitivity means that a wide variety of cells might be used without seriously affecting the synchronization. Conversely, high amperage sensitivity means that the syn-

TABLE I

Switch Closure	Total Energy Expended	Required Energy
0.5 sec.	4.48 watt-sec.	.057 watt-sec
1.0 "	8.98 "	.057 "

TABLE II

Time to Midpoint of Shutter Open Interval

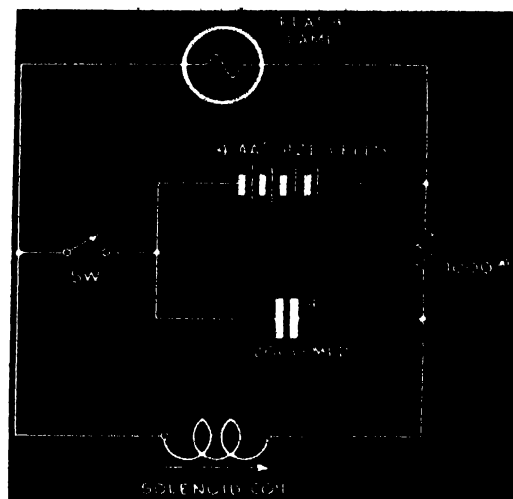
	10 Amp. Cells	8 Amp. Cells	7.5 Amp. Cells
Synchronizer No. 1	.02 sec.	.035 sec.	More than .06 sec.
	10 Amp. Cells	5 Amp. Cells	3 Amp. Cells
Synchronizer No. 2	.019 sec.	.02 sec.	.026 sec.

chronization will vary widely, depending upon the type and condition of the cells used. The National Carbon Company report¹ includes measurements made on two synchronizers, to demonstrate their relative amperage sensitivity. The data are presented in Table II.

It is evident that amperage sensitivity can be minimized by careful design of the solenoid. The synchronizer proposed in this paper virtually eliminates amperage sensitivity.

Battery-Capacitor Tripper

Some unpublished work done in 1940 at the National Carbon Company Research Laboratories indicated that a charged capacitor is a remarkably good source of power for energizing electro-magnetic shutter trippers. Fig. 3 is a circuit developed at that time by P. A. Marsal. The battery consisted of four AA size penlight cells connected in series to provide 6 volts. A 200 microfarad capacitor was charged from the battery

FIG. 3.
Capacitor
Discharge
Synchronizer

through a 1,000 ohm resistor. Upon closure of the firing switch the flash lamp filament is burned out by current supplied by the battery. The energy to trip the shutter is derived from the charged capacitor, and after the capacitor is discharged, the current taken from the battery is limited by the series resistor to .006 amperes as long as the switch is closed. This circuit, then, provides a means of "metering" the amount of energy supplied to the solenoid coil. With the circuit constants shown, the energy stored in the capacitor is .036 watt seconds — enough to trip most shutters. Table III shows a comparison between energy expended per flash for Fig. 1 and for that of Fig. 3. In this table it is assumed that .015 watt seconds are consumed in burning out the lamp filament. Allowance is also made for the fact that in a circuit such as that of Fig. 3, only half of the energy, taken from the battery can be recovered from the capacitor.

It is evident from Table III that the energy supplied by the battery in Fig. 1 is between 40 and 80 times that supplied by the battery in Fig. 3.

The method of Fig. 3 has one drawback. With most available tripper coils it opens the shutter too soon. This problem could have been solved by re-design of the coil and associated mechanism, but diversion of interest and research facilities to wartime and subsequent post-war developments precluded further work on this system.

Battery-Capacitor Synchronizer

Fig. 4 is a photograph of a photoflash synchronizer that combines the desirable features of the system previously described in the literature² with the advantages of the tripping circuit of Fig. 3. It is shown adapted for use with a cable release type King "Sol" solenoid and Medalist II camera. With this equipment arrangement, the shutter tripping trigger is shifted from camera

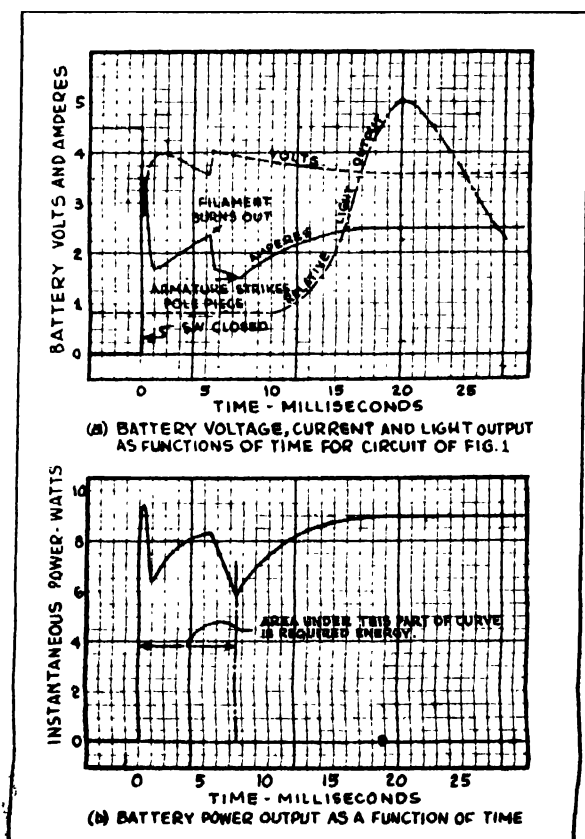


FIG. 2. Operating Characteristics for Fig. 1.

TABLE III

Energy Taken from the Battery per Flash

Switch Closure	Fig. 1	Fig. 3
0.5 sec.	4.48 watt-sec.	.105 watt-sec.
1.0 sec.	8.98 watt-sec.	.123 watt-sec.

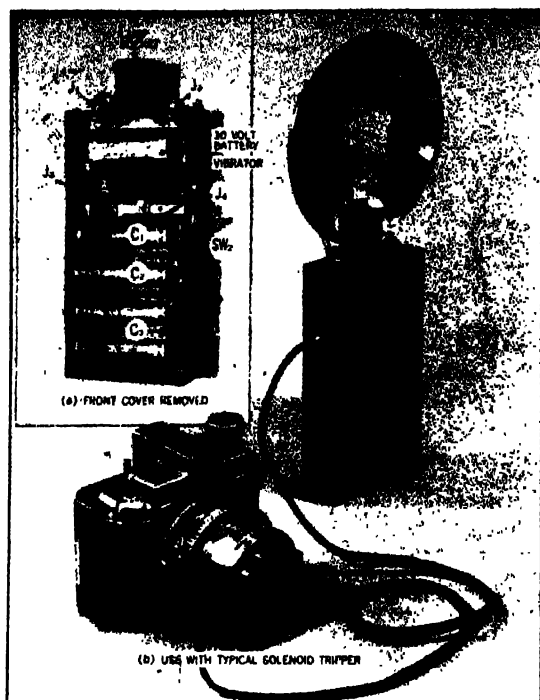


Fig. 4. Experimental Model, Battery-Capacitor Photoflash Synchronizer.

to battery box . . . a feature which appeals to most news photographers. The synchronizer shown uses capacitors charged with one small 30-volt "B" battery to perform three independent functions:

- a. One capacitor fires the lamp (or lamps).
- b. A second capacitor establishes a mechanical delay between closure of the firing switch and closure of the solenoid circuit.
- c. A third capacitor supplies energy to the solenoid to trip the shutter. In the model, this capacitor consisted of two similar capacitors in parallel.

Fig. 5 is the circuit diagram of the synchronizer pictured in Fig. 4. The sequence of events that occurs in taking a photograph with this equipment can be summarized as follows:

1. Insertion of the flash lamp (or lamps) closes the capacitor charging circuits and all three capacitors soon assume a potential very nearly equal to the battery voltage. R_1 limits the charging current to a value well below that required to flash a lamp.
2. Closure of SW, the firing switch, discharges C_2 through the flash lamp, causing it to burn out. As has been previously demonstrated,² the filament burn-out time is of the order of 1 millisecond. R_1 limits the current taken from the battery to 12 milliamperes while SW is closed.

3. Closure of SW also discharges C_1 through the vibrator coil, causing the reed to swing suddenly in the direction indicated by the dotted arrow. The vibrator coil has a resistance of approximately 12 ohms, so the discharge time for C_1 is very short.

(It should be emphasized that the sequence of closure of the contacts in SW is important. Very shortly after insertion of the flash lamp, switch points 1 and 2 come to essentially the same potential. Closure of these contacts then will not cause sufficient current to flow through the lamp filament to burn it out. After points 1 and 2 are in contact, making mutual contact between them and contact G will perform the functions described in paragraphs 2 and 3 above. If an extension switch is used, this must be of the three element type also. This switching sequence is used to insure that leakage current will be zero when no lamp, or a burned-out lamp, is in the lamp socket.)

4. The vibrator reed changes its direction of motion and contacts terminal 3 approximately 15 milliseconds after the vibrator

coil was energized. This discharges C_3 through the solenoid and trips the camera shutter, opening the shutter some 4 to 5 milliseconds later. This total time delay of 19 to 20 milliseconds establishes synchronism between light peak and shutter open time. Resistors R_2 and R_3 serve to isolate the firing, delay, and solenoid circuits. There is no appreciable interaction between circuits in the short time interval represented by one flash exposure. It should be pointed out that prior to insertion of the flash lamp (or lamps), the battery is automatically isolated from the capacitors, so no leakage current will be taken from the battery. Also, when the flash lamp burns out the same condition obtains.

Time Delay Circuit

The vibrator time delay circuit employed in this synchronizer is worthy of further comment. It was hoped that a capacitor type synchronizer could be worked out that might be used with solenoids now in the field. This eliminated the possibility of rewinding or otherwise modifying the solenoid. Some form of relay was considered, but it was decided to employ the element of a standard automobile radio vibrator since it is rugged, readily available and uses a mechanically resonant reed. Early measurements indicated that a time delay of approximately 15 milliseconds would be required. It so happens that this order of delay is present in a vibrator with a 60 cycle reed, when used as in Fig. 5.

Measurements indicate that the shutter delay obtained by this means is relatively independent of battery voltage. The shutter opening delay time changes only about 1 millisecond when the battery voltage is varied from 30 to 20 volts. This results from the fact that the delay is established by a mechanically resonant element—not by dependence on the current available from flashlight cells, as demonstrated in Table II.

System Performance

Fig. 6 shows the time sequence of events that applies when using the battery capacitor synchronizer. Fig. 6a shows the behavior of flash lamp current, solenoid current, shutter action and light output after SW in Fig. 5 is closed. Immediately upon switch closure, the flash lamp filament burns out in one millisecond or less (2). Fifteen milliseconds after closure of SW the solenoid current flows in a manner which has been computed for a standard 1.6 ohm King "Sol" solenoid. This coil has an inductance of approximately 1.0 millihenry, so the current rises to a peak of approximately 8 amperes in 0.75 millisecond, and dies out in some 4 milliseconds, which is about the same time interval as the duration of contact of points 2 and 3 in the vibrator.

Fig. 6b has been included to show that with this particular solenoid a 200 microfarad capacitor charged to 30 volts is more desirable than a 2,000 microfarad capacitor charged to 6 volts. It is evident from Fig. 6b that if the 2,000 microfarad capacitor is used, the maximum current is much reduced and an appreciable current is flowing when vibrator contacts 2 and 3 open. This might result in pitting of the contact points and ultimate failure due to high contact resistance.

Fig. 6a includes curves demonstrating the action of a Kodak No. 2 Supermatic Shutter and a Kodak Medalist II with Supermatic Shutter when actuated with the battery-capacitor synchronizer. A typical curve showing light output versus time for a G. E. No. 5 flash lamp³

TABLE IV

Fig.	Switch Closure	Battery Volts	Approximate Energy from Battery in Watt Seconds				Total Energy per Flash	Note
			Lamp	Delay	Solenoid	Switch		
1	0.5 sec.	4.5	.015	....	.042	4.42	4.48	1
	1.0 sec.	4.5	.015	....	.042	8.92	8.98	1
3	0.5 sec.	6.0	.015	....	.072	.018	.105	2
	1.0 sec.	6.0	.015	....	.072	.036	.123	2
5	0.5 sec.	30.0	.030	.090	.180	.180	.480	3
	1.0 sec.	30.0	.030	.090	.180	.360	.660	3

Notes

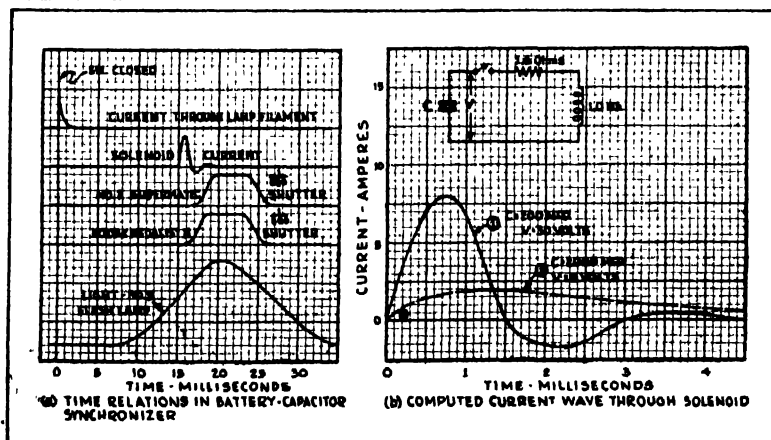
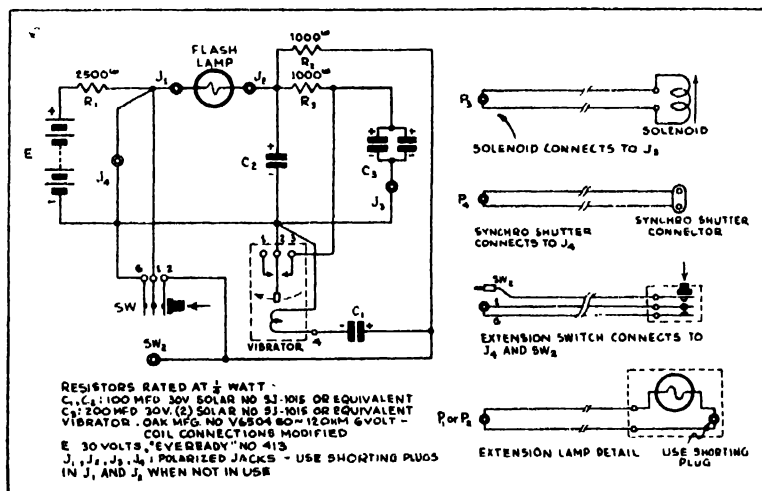
1. The total energy might be much greater, if lower resistance cells were used
2. The energy available for shutter tripping is marginal.
3. The energy wasted in the switch closure interval can be reduced, if longer charging time can be tolerated

is included to show that excellent synchronism is achieved.

Diversity of Operation

Since the lamp firing, time delay and solenoid circuits in the battery-capacitor synchronizer are virtually independent, the unit may be used in a number of ways. Fig. 7 illustrates the three principal modes of operation.

1. Fig. 7a . . . with synchro shutters. When connected as shown, the delay and solenoid circuits are inoperative. C_1 is charged but not discharged. C_2 is not charged. The synchronizer can be located from 25 to 100 feet away from the camera, and three or four extra lamps can be fired in synchronism, if they are connected in series.



2. Fig. 7b . . . with magnetic tripper systems. The shutter is tripped at the battery box, not at the camera. Synchronism is unaffected by the addition of up to 25 feet of wire between the synchronizer and solenoid. The length of wire in the solenoid circuit bears no relation to the length of wire between supplementary lamps. Three or four supplementary lamps in series can be fired in synchronism for group pictures or for color work.

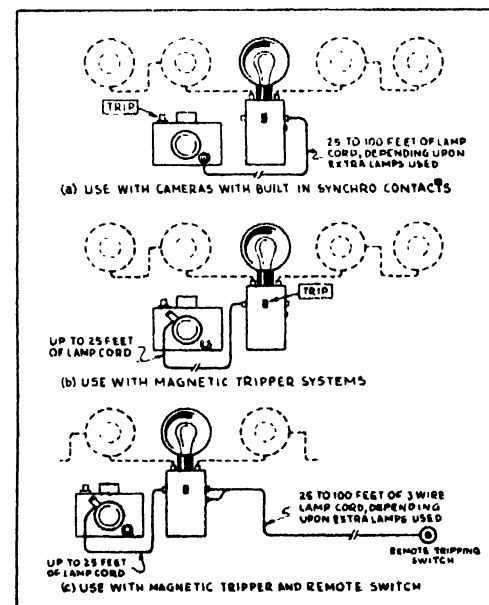
3. Fig. 7c . . . with magnetic tripper and remote switch. The shutter is tripped at a point remote from the camera and synchronizer. Separation between camera and synchronizer can be 25 feet. The length of wire to the remote switch has some bearing on the number of lamps that can be fired, and spacing between lamps. Note that three-wire lamp cord is required between synchronizer and remote switch. With this system the photographer can take a flash picture while he is in the camera field. The author has taken a number of pictures of this type.

Energy Comparison

It has been pointed out that the use of flashlight cells in photoflash synchronizers is inefficient due in large part to the unnecessary expenditure of energy after the tripping coil has functioned. In the battery capacitor circuits of Fig. 3 and Fig. 5 the efficiency is higher because the energy to trip the shutter is parcelled out due to the nature of the circuits. Table IV is a comparison of total energy per flash for the three systems. The energy required for each separate circuit component is shown individually, where it can be calculated or accurately estimated.

The energy taken from the battery in Figs. 3 and 5 is twice that taken from the capacitor. This is characteristic of a circuit of this type. It should also be empha-

FIG. 5. LEFT: Circuit Diagrams, Battery-Capacitor Synchronizer and Accessories. LEFT BOTTOM: FIG. 6. Performance Curves for Battery-Capacitor Synchronizer. BELOW: FIG. 7. Possible Equipment Arrangements, including Multiple Lamp Firing for Group or Color Work.



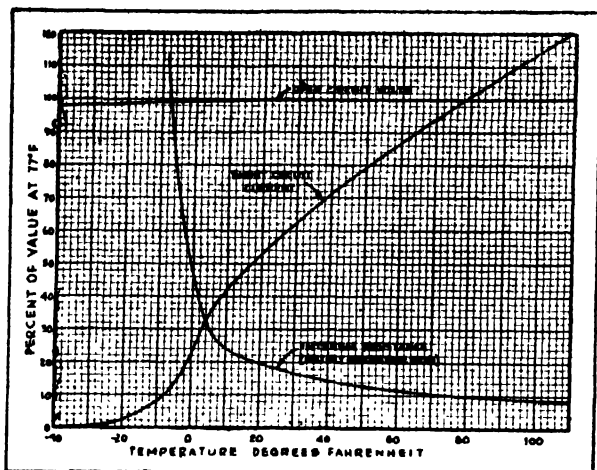


FIG. 8. Effects of Temperature on Dry Battery Performance.

sized that the circuit of Fig. 5 takes current from the battery at a rate that yields close to maximum ampere hour capacity. When a load approximating short circuit conditions is placed across a battery, as in Fig. 1, the resulting ampere hour capacity is considerably less than maximum.

Temperature Effects

Fig. 8 shows how open circuit voltage, short circuit current and internal resistance of dry batteries varies with temperature.⁴ It is apparent that a flashlight cell synchronizer might fail to trip the shutter at the right time at reduced temperatures, since the available short circuit current drops off rapidly with decrease in temperature. This is, of course, due to the increased internal resistance at reduced temperatures.

In contrast to the behavior of short circuit current, notice the almost imperceptible drop in open circuit voltage as the temperature is reduced. The battery-capacitor synchronizer might be termed a voltage-operated, rather than a current-operated device, at least from the battery standpoint. Energy is transferred from the battery to the capacitors at a low rate while the synchronizer is not in use. Immediately after use, the voltage across the capacitors starts to build up, approaching the battery's open circuit potential. The rate at which the voltage builds up depends on the resistance in series with the battery and the capacitors, and this includes the battery internal resistance. It is evident that the charging rate will decrease as the temperature decreases, but the synchronism should not be appreciably affected.

At room temperature it takes approximately five seconds for the three capacitors to reach operating voltage after their discharge. Assuming that the internal resistance of a 30-volt battery at room temperature is 100 ohms, it is apparent that the temperature can reach at least -15°F . before the battery resistance approaches the magnitude of the circuit resistance. When the latter condition obtains, the charging time will be doubled. A 10-second charging interval at this reduced temperature should not be prohibitive.

The capacitors used in the model are especially designed for photoflash use.⁵ The electrolyte has been selected to

maintain capacitance at reduced temperature, and the mechanical construction is aimed particularly at maintenance of low internal impedance. Low internal impedance of capacitors is essential in a photoflash synchronizer, in view of the low impedance of the discharge circuits.

The shelf life of electrolytic capacitors has been improved to a point where it should not be a problem. The same 2,000 microfarad capacitor that was used in Marsal's work in 1940 still operates in the circuit of Fig. 3 satisfactorily, after remaining idle for six years. The capacitors used in the model shown in Fig. 4 are hermetically sealed to minimize drying out and effects of high humidity.

Conclusions

The Battery-Capacitor Photoflash Synchronizer possesses some unique features which should appeal to the amateur photographer as well as the professional. Summarizing:

- a. *Versatility.* Three modes of operation are available to the photographer. Group pictures are less complicated to take, and synchronism is assured over wide variations of wire length and number of lamps. Taking color photographs is also simplified.
- b. *Reliability.* The device is usable over a wide range of temperatures. Improved reliability at low temperatures should appeal to the news photographer. The use of a relatively high voltage minimizes the effects of added small circuit resistance due to poor contacts and wire length, particularly the length of wire from synchronizer to solenoid.
- c. *Economy.* In most cases, the life of the battery will be its shelf life. Batteries that have aged 24 months have been used in the model, with no ill effect.
- d. *No battery leakage.* The Eveready Mini-Max "B" battery used in the model is sealed by an inert flexible plastic sheath. The zinc in the cells acts only as an electrode. This construction virtually eliminates the possibility of battery spewage damaging the equipment.
- e. *Battery and capacitor values.* To provide an adequate safety factor in stored energy, the use of a 30-volt "B" battery is recommended. The capacitors can be separate multiples of the standard 100 microfarad unit or they might be built into a single container to save space and simplify construction.
- f. *Delay mechanism.* While a number of electromagnetic delay mechanisms might have been used, the 6-volt 60-cycle vibrator element is simple, readily available and inexpensive.

Acknowledgments

The capacitors used in the model were supplied by Solar Manufacturing Corporation. The vibrator element was supplied by Oak Manufacturing Company, and the solenoid coils used with this model were standard types furnished by King "Sol" Research Corporation. Acknowledgment is also due P. A. Marsal of National Carbon Company, Inc., Research Laboratories for his helpful criticisms and for the data in connection with his earlier work done in 1940 and 1941.

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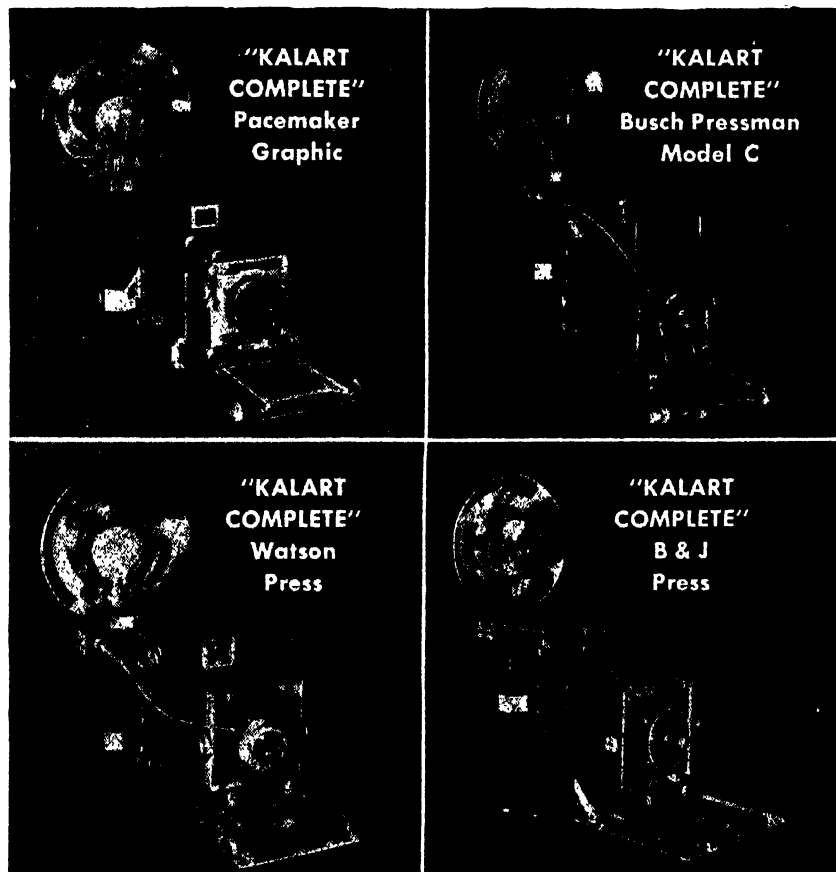
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5. "Photolamp Data Sheet" General Electric Co., Feb., 1947., Dec., 1947.

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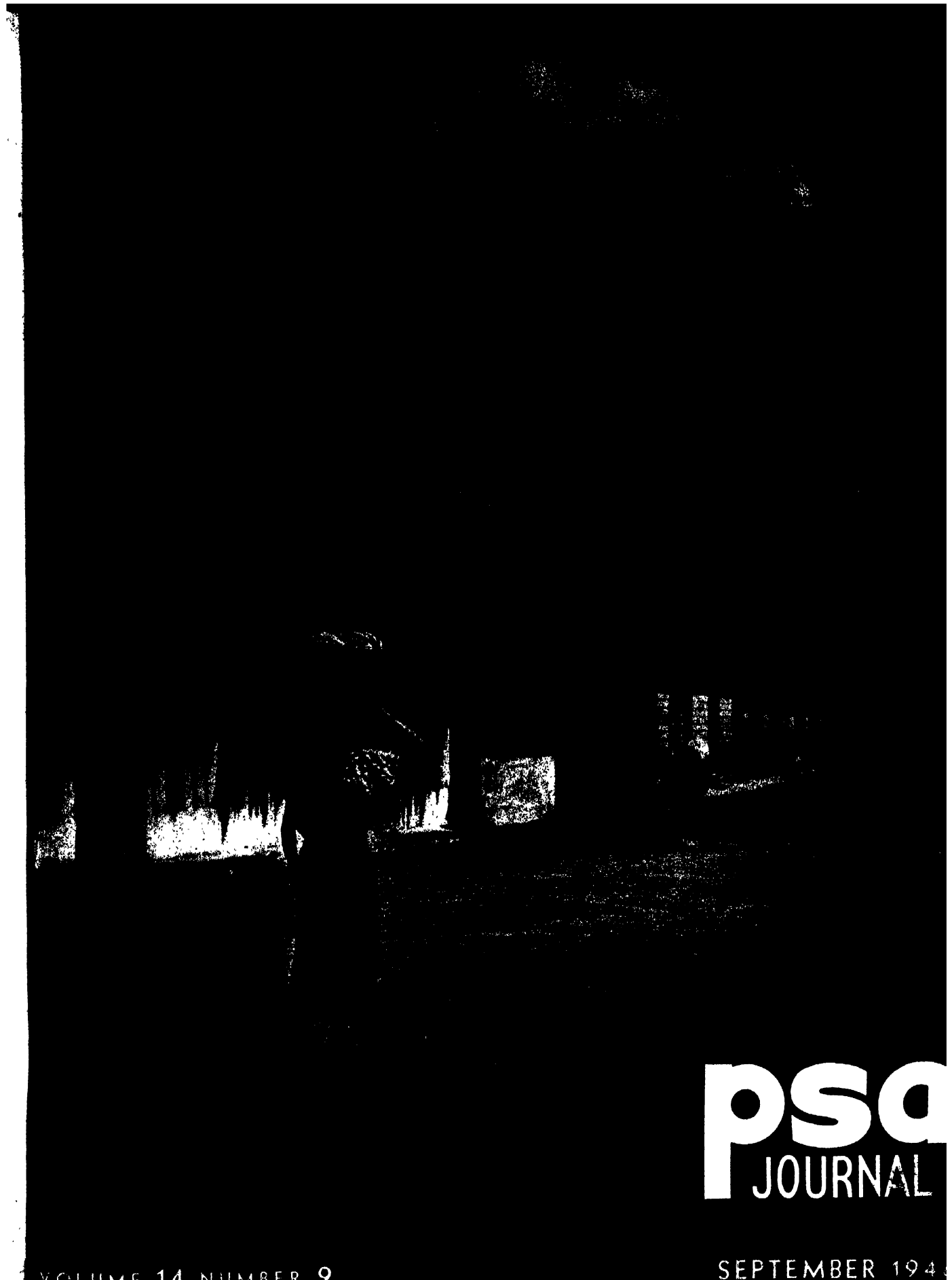
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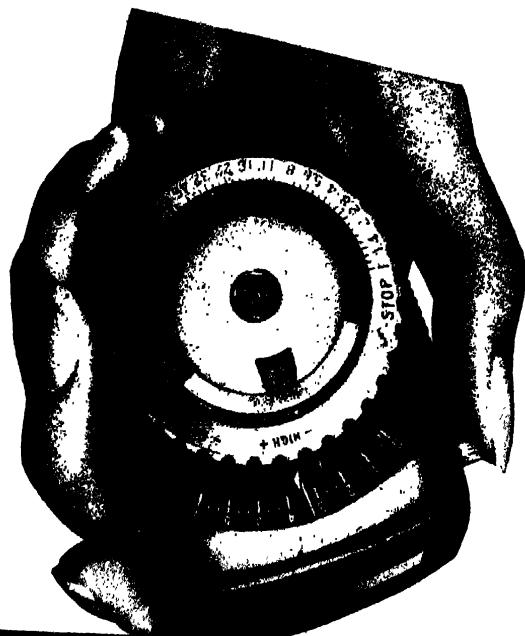
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MANY a PSA member knows by now that a PSA convention is not just another convention. Inherently and traditionally, it is a friendly gathering of photographers of high degree and low. They have photography as common interest. They have PSA as mutual sponsor. And they have positively an epidemic desire to enjoy the perfectly delightful business of breathing, talking, and living camera lore for four wonderful days.

PROBABLY no other convention produces so much and such friendly conversation. Degree is forgotten. The decibels of big shots and little go unmeasured. Such brass as escapes the multitudinous and endless tasks which PSA creates for its official personnel is just as anxious to talk photography as everyone else. There they all come to life as friendly, unspoiled, democratic people—the names beneath the salon shots; the notables of the Society and the industry; the Fellows and Associates and medallists and ribbon-winners.

POSSIBLY no other convention offers equal opportunity to obtain so much practical information in so short a time. With an expert in every corner, experience on every chair, information in every minute, and photography on every tongue, the amateur having the slightest glimmer of understanding can fill noodle and notebook to the bursting.

EACH PSA convention is an epic, a milestone in the progress of the arts and sciences, the principles and practices, the endeavors and achievements, and in the friendliness of an extremely friendly hobby. For hours of unalloyed photographic enjoyment, it's Cincinnati in Nov.—V.H.S.

EDITORIALLY SPEAKING...

WITH THE PSA Convention less than two months away, the program is nearly complete. The biggest news this month is the awarding of the 1st PSA Progress Medal to Dr. Mees, who will personally deliver the Progress Medal Lecture, which promises to be one of the outstanding papers of the year.

THE PRINCIPAL speaker at the banquet will be the inimitable Larry Hiller, without doubt the best after-dinner speaker in the photographic world.

FOR SOME TIME a committee has been at work revising the PSA Lighting Standard for judging exhibition prints. A preliminary report of a proposed new standard is outlined by Chairman H. Lou Gibson.

IN CONNECTION with the standard, a member of the committee, A. B. Wignall, of the Kodak CC, has designed and built a practical viewing easel, details of which will be found on page 465.

NEED PROGRAM ideas? If so, how about arranging an exchange of prints between your camera club and an English society? R. A. Ross and Anthony Peacock explain how.

JACK WRIGHT questions the commonly-given advice "If you want to become proficient, specialize in one particular type of subject matter," in his thought-provoking article, "Is Specialization Best?"

ARE MOVIES admissible as evidence in court? Read what a noted attorney of San Antonio has to say on the matter in "Objection Sustained."

ONE of the most helpful services of the PSA Color Division is the yearly compiling of a "Who's Who in Color Slide Photography," to be found beginning on page 483. Some 475 exhibitors are listed with their exhibition records.—F.Q.Jr.

Change of address announced in August has been held up and all communications for PSA Journal, or F. Quellmalz, Jr., should continue to be sent to Upper Montclair.

FOR DEPENDABLE PHOTOFLASH...USE...



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Most flash photos are candid, split-second takes. If a bulb fails to fire, the picture is lost forever. That's why long-lasting, dependable "Eveready" batteries are used by so many professional and amateur photographers.



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For light-controlled remote "Slave" units—most trigger circuits tripped by light from a master flash gun use the popular "Eveready" No. 467 "B" battery. Dependable service—long shelf life—no leakage.

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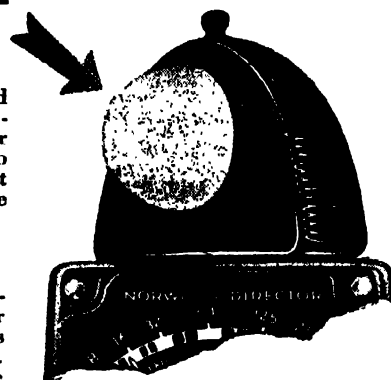
After a generation of determining exposure by reflected light readings, the NORWOOD DIRECTOR, *incident light* exposure meter was developed. Tens of thousands of photographers, professional and amateur, at once recognized the merit of a photoelectric meter designed especially to measure all of the light falling upon the camera side of the subject, i.e., the *incident* light. Here was something new—scientifically correct, and practically infallible in determining the one best shutter and diaphragm combination for every shot. Therein lies the secret of the tremendous success and great demand for the NORWOOD DIRECTOR!

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The Photosphere, mounted in a swivel-head, permits turning in any direction for light gathering and leaves the dial always facing the photographer for quick readings. This is also an exclusive feature of the Norwood Director.



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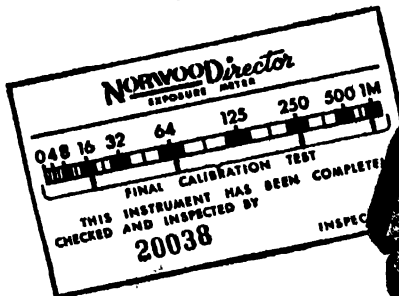
ACCURACY—Tests have proven the superiority of the incident light method of determining exposure; thousands of owners have written unsolicited testimonials as to the accuracy of the Norwood Director. Make the Norwood Director, the finest of all exposure meters, a companion to your camera and you will produce prints of which you will be mighty proud.

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SKYLINE VIEW OF CINCINNATI TAKEN FROM THE KENTUCKY SHORE

F. Elliot Westlake

PSA Convention

Mees Recipient of First PSA Progress Medal

FIRST presentation of the Progress Medal, hereafter to be awarded for outstanding contributions to the progress of photography, will be made at the 1948 PSA Annual Convention scheduled for November 3rd to 6th in the Netherlands Plaza Hotel at Cincinnati, Ohio.

Initial recipient will be Dr. C. E. K. Mees, of Eastman Kodak Co., Rochester, N. Y., who has been selected by the PSA Progress Medal Committee for the honor. Dr. Mees, now abroad, has accepted an invitation to deliver the "Progress Medal Lecture" at the Convention on November 5. Dr. Mees already is an Honorary Fellow of the Society. The Committee, with Joseph M. Bing, of New York, as chairman, communicated to Dr. Mees the following official citation:

"Dr. C. E. K. Mees, for his work in photography; for his technical achievements; for his documenting of his work and important contributions to photographic literature; for his inspiration to his corps of fellow-workers."

Members of Chairman Bing's Committee, who voted unanimously to honor Dr. Mees, are: F. R. Fraprie, of Boston, Mass.; Edward C. Crossett, of Chicago, Ill.; Fred P. Peel, of Louisville, Ky., and C. E. Neblette, of Rochester, N. Y. All are Fellows of the Society.

Presentation of the Progress Medal will be one of the features of the PSA 1948 Annual Convention. Additional to Dr. Mees, a number of members of the Society will receive PSA Honors as Fellows and as Associates.

Program

Such an outstanding program is being prepared for the Convention that a

record-breaking attendance is anticipated. Although complete details are not yet available, enough features have been announced to indicate there will be plenty of interesting events for everyone. All meetings are open to all who register, regardless of Division affiliation.

Of general interest will be the addresses of Professor Belinkin, of the University of Cincinnati; Glenn Matthews, FPSA, Eastman research scientist; and Lejaren A. Hiller, famous photographer and humorist. Professor Belinkin will discuss "Color Phenomena" and, although his talk is sponsored by the Technical Division, it will be delivered in the language of the layman and his demonstration should fascinate everyone. Mr. Matthews has prepared an illustrated lecture on "Photography in Business and Industry" along broad lines, using as examples the unusual uses of the medium which produce almost miraculous results.

Lejaren A. Hiller will be the principal speaker at the Honors Banquet, which will climax the Convention. Other entertainment is also promised for the banquet, at which the new Associateships, Fellowships and other PSA honors will be awarded.

For Pictorialists

Pictorialists will have an opportunity to hear many well-known authorities. Miss Eleanor Parke Curtis, FPSA, who will discuss "Pictorial Composition", is one of the country's consistently top-ranking pictorialists. Her writings are familiar to the readers of current photographic literature and her latest book is already on the best-seller list.

"Portrait Lighting" will be demonstrated by Fred Archer, FPSA, head of

the famous school of photography in Los Angeles which bears his name. Mr. Archer has evolved a method for demonstrating portrait lighting which is convincing and unforgettable.

The subject of a lecture by Harry K. Shigeta, FPSA, will be "Correcting Negatives with Neutral Dyes." Alteration of tone values and other changes which can be made by the use of neutral dyes often result in the creation of a picture from a commonplace negative. Mr. Shigeta, a past master of the method, will show just how it is done. Another and quite different method of controlling tone values will be demonstrated by David J. Stanley, APSA. In discussing "Flashing for Print Modification", he will show how he has used this technique so successfully in many of his salon prints.

Pictorialists and others will welcome the talk by P. H. Oelman, FPSA, on "Photography of the Nude." This is a condensed version of the address which inaugurated the National Lecture Program of the Society last Spring. It will be illustrated by nearly 100 prints.

Print Clinics will be conducted by B. Erle Buckley, APSA, Dr. Carlton J. Marinus, APSA, and Gerda Peterich. Miss Peterich's clinic will be limited to portraiture.

Color Features

Several instructive talks have been planned for color workers. Nicholas Haz, FPSA, well known for his courses in composition and his book, "Image Management", will take up "Secrets of Color Composition." Howard C. Colton, APSA, an expert on the various uses of color film, will deal with "Color Films—the Photographer's Tool."



DR. C. E. K. MEES, HON. FPSA

© Y. Karsh, FPSA

"Supplementary Flash for Outdoor Color Exposure" is the topic chosen by Donald J. Mohler. Every color worker has at some time been faced with the problem of opening up shadows when making exposures outdoors, and Mr. Mohler will tell how to solve this vexing problem.

An informative demonstration on "Masking for Color Correction" will be given by Bob Speck, co-inventor of the present dye transfer process. His methods are said to be most effective.

Color Clinics, conducted by George W. Blaha, and H. J. Johnson, APSA, will also be of interest to color workers.

Motion Pictures

In addition to presenting almost continuous showings of exhibition and entertainment pictures, the Motion Picture Division will offer a series of important papers. Robert H. Unseld, Chairman of the Papers Committee of the Division, has announced the following:

"Electric Remote Control Unit for Movie Cameras (New Equipment)"—Belgrave F. Gostin; "Title Backgrounds By the Experts"—Dennis R. Anderson; "Home Movies in Agricultural Education"—George F. Johnson; "Making Movies of Football"—Harris B. Tuttle, APSA; "A Challenge to Your Talents"—Mrs. Warner Seely; "Direct 16mm Production"—Lloyd Thompson; "New Camera Stand for Medical Photography" (New Equipment)—J. A. Maurer; "Organization of an Educational Film—From Script to First Showing"—Rev. Harold L. Patton; "Photometric Calibration of Motion Picture Camera Lenses"—M. G. Townsley; and "Police Use of Movies in Testing for Drunkenness"—Nestor Barrett, APSA.

This list of papers will be expanded, according to Mr. Unseld, and persons having papers which they wish to present should write immediately to him at 133½ Dempster St., Evanston, Ill.

Nature

Among the features offered by the Nature Division will be the color motion picture, "Sahara Land," presented by its maker, Karl Maslowski, a renowned lecturer and photographer of wild life. Other Nature highlights will be a lecture on "Bird Photography" by James E. Foster, and "Flower Photography" by James P. Nessle.

Camera Clubs

Camera club organizers and officers will welcome the special program which has been arranged for their benefit. In his talk, "Learner Programs for Camera Clubs," Adrian Terlouw, APSA, will present ideas for improving the photography of tyro members of clubs. "How to Start a Motion Picture Club" will be explained by Frank Richterkessing, APSA, spark plug of one of the largest and most successful motion picture clubs, located at Louisville, Ky. Charles A. Kinsley will conduct a series of Camera Club Clinics, at which club problems of all types will be analyzed.

The Technical Division has scheduled an outstanding program for the Convention, a report of which was published in the August JOURNAL. Details of the program arranged by the Photo Journalism Division are not yet available.

Bull Sessions

One valuable feature of all PSA Conventions which does not appear on the formal program is the "Bull Session." These sessions end each day's events for all with kindred spirits, and opinions and ideas flow forth freely. Although the "speeches" are extemporaneous, they often offer information which could not be secured elsewhere.

The Cincinnati Convention Committee holds the "Bull Session" in such high esteem that it has made special plans to aid those who wish to participate by housing members with common interests in the same hotel. Since the Cincinnati hotels chosen vary more in size than in quality or service, allocation to Divisions has been made according to size. All of the hotels are within two blocks of Headquarters in the Netherlands Plaza Hotel.

The assignments will not, of course, be arbitrary, and you may request space wherever you prefer to stay, but you will gain a lot if you team up with others whose photographic inclinations are similar to your own.

Hotels and Rates

Here is the schedule on hotels announced by the committee:

Pictorialists — Gibson Hotel

Single	\$3.25 to \$12.00
Double bed	5.50 to 12.00
Twin beds	6.00 to 12.00

Color Workers — Sinton Hotel

Single	\$3.00 to \$ 8.00
Double bed	5.00 to 8.00
Twin beds	6.00 to 10.00

(Turn to page 486)

Lighting of Exhibition Prints for Judging

A PRELIMINARY DISCUSSION OF A PROPOSED PSA STANDARD

BY H. LOU GIBSON, APSA

THE Technical Division was asked in 1945 by the PSA Board of Directors to assume the duties of looking after Society matters affected by the American Standards Association and also to put forth PSA Standards. Early in 1948 a Sub-committee was formed by the Executive Board of the Technical Division to advance a PSA Standard for the lighting of exhibition prints for judging. This Sub-committee is to work under the Standards Committee of the Technical Division and is as follows:

H. Lou Gibson, *Chairman*

343 State St., Rochester 4, N. Y.

John R. Hogan, *Pictorial Div.*

1528 Walnut, Philadelphia 2, Pa.

H. J. Johnson, *Color Div.*

1614 W. Adams St., Chicago 12, Ill.

Frank E. Carlson, *Technical Div.*

Nela Park, Cleveland 12, O.

Louise Broman Janson, *Nature Div.*

6252 S. Kedzie Ave., Chicago 29, Ill.

Isadore A. Berger, *Photo-Journalism Div.*

2200 National Bank Bldg., Detroit 26, Mich.

Charles A. Kinsley, *Camera Club Activities*

343 State St., Rochester 4, N. Y.

Ralph H. Sutherland

Kodak CC, Rochester, N. Y.

Arthur Wignall

Kodak CC, Rochester, N. Y.

John M. Centa, *Chairman, PSA Standards*

Committee, Adviser

664 Driving Park Ave., Rochester 3, N. Y.

The matter of the PSA viewing box has been reviewed. Warranted departures from the use of this box, published and unpublished, by certain salon groups have been noted; that others exist can be taken for granted. Former recommendations published in the PSA JOURNAL were studied. The following conclusions were arrived at:

Prior to the inauguration of the present PSA box, chaos with regard to judging methods prevailed. The exhibitor had no idea of the lighting conditions under which his prints

were to be judged. The PSA box served the extremely valuable purpose of standardizing the lighting. It was a progressive and revolutionary step. Its need is evidenced by the hundreds of boxes built. Many of these boxes are wearing out now, and because of certain disadvantages, clubs are replacing them with devices of their own. The situation threatens to become as chaotic as before. It is to prevent this and for the ultimate adoption of a new PSA Standard for the lighting of exhibition prints during judging that this preliminary discussion is published.

The present PSA box as usually employed has three main disadvantages:

1. The illumination is too bright and does not approximate that of the average gallery walls.
2. The light distribution is uneven because of the proximity of the bulbs to the viewing surface.
3. The individual exhibitor cannot afford to build himself a box so that he can see how his prints are going to look.
4. The box is rather bulky to transport.

Some of these disadvantages arise because of misuse of the box;¹ however, others are inherent in it. In considering a new method, we have felt that the following features are of utmost importance:

1. The exhibitor should be able to reproduce judging conditions readily in his own home with equipment he has on hand for informal portraiture.
2. The viewer should see prints in the exhibition that look as good on the walls as they did when judged.
3. The judges should be able to study the prints under non-tiring conditions.
4. The print-handlers, critics, and spectators, should not be subjected to undue glare.
5. The camera club should not be held rigidly to a new setup that is impractical or complicated.

With the above in mind, several experiments were tried in conjunction

with the activities of the Monochrome Section of the Kodak Camera Club. Regarding the level of illumination to be adopted, it is axiomatic that an existing recommendation² would be the best basis. Accordingly, a level of 50 foot candles on the print, which is that recommended for supplementary lighting on paintings in a well-lighted art gallery, was tried. A room level of 10 foot candles was also established as suggested in the reference. A level of 50 foot candles was found to be a trifle bright for prints, which are usually not as dark as many paintings. When the illumination was lowered to 35 foot candles (total illumination read perpendicular to the vertical prints) the results were excellent. With a room level of 10 foot candles, this illumination is within the 4 to 1 ratio advocated for comfortable seeing.

It is true that some galleries may not be lighted in accordance with modern standards. However, the trend will be toward such an ideal and one fixed condition has to be the starting point in this matter.

Based on a general lighting on the walls of an ideal gallery of 10 foot candles, read perpendicularly to the walls, "borderline" experiments were made. The working committee found that various types of prints judged, with the room lights on, under a total of 35 foot candles (25 from lights, 10 from room) looked well on the walls under 10 foot candles. For example, prints that were just bright enough in the present PSA box but slightly dark under 35 foot candles, also looked dark on the walls. High-key prints that were good on the walls and under 35 foot candles appeared washed out in the present PSA box. In the wide selection of prints handled by the group it was thought that none showed a disadvantage in going

from 35 foot candles to the walls. Apparently the setup from 10 to 35 foot candles is a safe one for judging and gives a print sufficient emphasis or drama needed for judging.

Prints judged under these conditions but viewed under, say, 5 foot candles on the walls may suffer a trifle, but not as bad as they do under present conditions. If the gallery is evenly darker than 10 foot candles, the eyes of the viewers will accommodate to a large extent. Judging, however, should be done in a room raised to 10 foot candles with additional lights behind the judges. In this way the exhibitor can predict judging conditions and if these are held constant, reasonable departures on the viewing walls will not be too important.

Judging was done with the room lights on because there is too much glaring emphasis on a brightly lighted print when viewed in a darkened room. The effect, in the latter case, is similar to that which would be obtained by mounting the print on an extremely large black mount. Working in a bright room was a bit strange to judges accustomed to darkened rooms. However, after seeing about 20 prints they got used to the system and soon lost awareness of the change. The beneficial effects to the prints when they reach the walls is worth making this adjustment — say, during the usual run-through prior to judging.

It was found that prints, particularly glossy ones, had to be tilted forward about 10 degrees to avoid reflections from the ceiling and ceiling lights. With this tilt, they were placed high enough above eye level to be viewed perpendicularly. The lights immediately over and behind the viewing easel were put out so that the judges were not subjected to their glare. Light intensities were read perpendicular to the prints before they were tilted.

A suitable background for the prints was found to be a 45 per cent neutral gray. Very light tones tend to be glaring and black would "lighten" the print unduly. The gray was measured by comparing exposure meter readings made off a white blotter and off the grays, the 45 per cent gray giving half the reading off the blotter. A white blotter has about 90 per cent reflectance. In

keeping with such a background, the easel should not be flanked by black screens to hide the print handlers; such screens should also have about 45 per cent reflectance.

It is the level and evenness of illumination that should be standardized rather than the method of obtaining it. However, there are several points to be considered here. Lights too close to the print cannot give even illumination unless elaborate grading is done with devices like unevenly blasted ground glass. Thus the light should be distant.

It is well known that an angle of about 45 degrees is required for glare-free copying. Therefore, each light used to illuminate the prints should be at great enough an angle from the line between the center judge and the prints to prevent reflections in a glossy print from appearing to the judge farthest from the light. We found an angle of 55 degrees to be suitable for a 3-man jury.

In comparing lights at the floor and high above the floor it was felt that the latter was desirable because of the tilted prints. The former introduced a very slight amount of glare.

Experiments were first tried with the focusing reflector type of photographic lights placed on each side of the judging easel. The illumination was reduced by utilizing 150-watt house lamps instead of the photographic bulbs. Reflector-type 150-watt lamps were also tried. The results were quite satisfactory from the judges' standpoint but such lights threw too much flare into the eyes of the print handlers and critics. The "spot" of illumination also was somewhat too large around the print. (The easel was made wide enough to hold three prints for comparison during the selection of prize winners and for sessions of print criticism.)

The arrangement that worked best was that involving a single, focusing, keg-type, spot light equipped with a Fresnel lens that we had on hand. At a distance of 20 feet the diffuse spot was just right to cover the print. Barn-door shutters controlled a slight amount of spill in the direction of the handlers. The light was raised to 9 feet on its stand and placed at the 55 degree angle. A

spun-glass diffuser reduced the intensity to 35 foot candles, although a lamp of lower wattage could have been used instead if available. Such a lamp will be inserted for lengthy sessions of judging to save bulb-changing and expense.

It is generally agreed that tungsten illumination has suitable quality for black-and-white prints, there being no benefit in going to "daylight" bulbs. It is true that some warm toned prints may show differences, but if the exhibitor makes such prints for tungsten illumination, judging will not be unnecessarily complicated.

The exhibitor can reproduce similar conditions to those advanced here in his own living room. The print should be placed on the wall of the brightly lighted room. It should not be near light fixtures on ceiling or wall. The nearer the wall paper to neutral and to 45 per cent reflectance the better. Copying lighting should be set up and a total intensity of 35 foot candles arrived at. This can be read with exposure meters capable of reading or indicating incident light in foot candles. As a guide it was found that two Kodaflectors (matte side) at 55 degrees with 100 watt lamps had to be placed at 6 feet to yield 25 foot candles alone. Other types of lights can be calibrated by the photographer.

Color Prints

While experiments with color prints have not been tried yet, it seems feasible that the same general system will work for such prints. However, there are two additional matters, color quality and viewing distance, to be considered. It is generally recognized that color prints should be viewed with approximately the same illumination as that to which the eyes are conditioned by the dominant light quality in the room where they are shown. Therefore, the type of lighting used in the gallery should be adopted for judging. If this is entirely of tungsten quality no problem would exist. If, however, the prints are judged and viewed under conditions of part daylight and part artificial light, then two lights could be adapted for judging — placing a tungsten lamp in one and a "daylight" bulb in the other.

Some type of blue filter might replace the "daylight" bulb in lighting units not designed to accept other than certain photographic lamps.

With regard to the viewing distance, it is recognized that color prints are even more susceptible than monochrome prints in this respect. Just as there is a "carrying power" for the tones of a black-and-white print so is there a carrying power for the color saturation and "whiteness" of whites in a color print. Also, in a color print, the perception of the color composition is affected by the viewing distance. Since a range of 5 to 10 feet is a reasonable one for viewing prints in a gallery, both judges and makers should accustom themselves to viewing color prints within this range. Closer inspection may be needed in some cases but it is possible to make prints that will additionally admit of this.

Incidentally, the present ideal of a monochrome print, that of "carrying" at least the length of the gallery, may be worth reconsidering. A poster print often loses subtle gradations that would be appreciated by the general viewer, who seldom backs off more than 10 feet. Perhaps, a recommended judging distance range is also worth instituting for black-and-white salons.

These experiments indicate that a PSA Standard is desirable, establishing the optimum illumination and

lighting method for judging prints. The tone of the easel, the need for judging with the room lights on, and precautions should be included, and possibly a word on distance. The design of the easel and lighting equipment can well be left up to the exhibition committee to work out to suit their own circumstances. The one constructed by the Kodak Camera Club for these experiments is described by Mr. Wignall elsewhere in this issue.

The author hopes every reader will give this matter attention. And it is hoped that a Print Clinic at the PSA Convention in November can be utilized to demonstrate the system. Comments and experiences of PSA Members should be transmitted to their *Division representatives on this Sub-committee*. The Sub-committee will then draft a proposed PSA Standard and present it to the regular PSA Standards Committee who will in turn take the necessary steps for final revision and adoption.

The author wishes to thank the Monochrome Section of the Kodak Camera Club and the members of the Sub-committee for the excellent cooperation given in the preparation of this preliminary report.

References

1. That PSA Light Box, Edward B. Noel, APSA; PSA JOURNAL: No. 6, 1946.
2. Levels of Illumination, Walter Sturrock; Magazine of Light: No. 4, 1945.

These two pieces are hinged together and when open form a base and top board of a total height of 6'0". Such a height was necessary for the satisfactory viewing of prints by an audience at some distance to the rear of the judges.

A wing piece of $\frac{1}{2}$ " plywood is hinged vertically at the center of the back of the base piece. When opened at right angles to the base, it provides a means of supporting the base almost vertically, the incline backward being four degrees from the perpendicular. A 1" x $\frac{3}{4}$ " slat is also attached to this wing piece at the top in such a manner that it can be swung upward and by means of an ordinary hook and eye be attached to the upper, or viewing piece, and thus enable the base and upper piece to form one inclined plane, entirely self standing and quite stable. The base piece could be cut out in certain parts to materially lighten its weight.

The top, or viewing piece, is 3'8" wide allowing for the simultaneous showing of three 16" x 20" mounts, placed vertically, which is often desirable when a selection of winners is being made. The two end prints overhang the sides of the top piece by 2" which offers no difficulty. It is also possible to compare three horizontal prints if care is used.

Three inches in from each side of the top piece, and starting 2" up from the bottom, are rows of $\frac{1}{4}$ " diameter holes spaced 4" center to center, a total of six holes on each side. These holes allow the fastening of a movable cleat, adjustable in height for ease of viewing the prints at various distances from the easel. The cleat piece is $1\frac{1}{2}$ " x $1\frac{1}{4}$ " hardwood and is rebated $\frac{3}{8}$ " x $\frac{3}{4}$ " on the $1\frac{1}{4}$ " dimension to provide a heel space for the prints. The cleat is fastened to the upper, viewing plywood, by means of $\frac{3}{16}$ " brass machine screws with washers and wing nuts, through the holes previously mentioned.

Shortly after the easel was put into use at the Kodak CC, it was noticed that a decided forward tilt of the print was desirable to overcome reflections caused by overhead lights which are usually turned on. It was decided to alter the cleat piece described above, and a $\frac{3}{8}$ " diameter stainless steel rod was at-

A Print Viewing Easel

BY ARTHUR B. WIGNALL *

THE Monochrome Section of the Kodak Camera Club of Rochester, New York, is particularly enthusiastic concerning the efforts of the PSA Technical Division to standardize the methods and apparatus required for uniform print viewing. The purposes and need for such standardization is outlined elsewhere in this issue of PSA JOURNAL. It is the intent of this article to describe the construction of a print viewing easel that will meet the recommendations put forth by the PSA Committee,

under the chairmanship of H. Lou Gibson, APSA.

The description and photographs are offered as a suggestion only. Certain refinements or methods of construction will undoubtedly suggest themselves, but basically the easel fulfills all the requirements of a possible new system.

Need of portability called for the use of $\frac{1}{2}$ " thick plywood for the easel, which consists of two sheets of plywood, each 3'8" wide. One sheet, which forms the base is 2'9 $\frac{1}{2}$ " high and the other which forms the top viewing section is 3'2 $\frac{1}{2}$ " high.

* Chairman, Monochrome Section, Kodak Camera Club.

BOOK REVIEWS

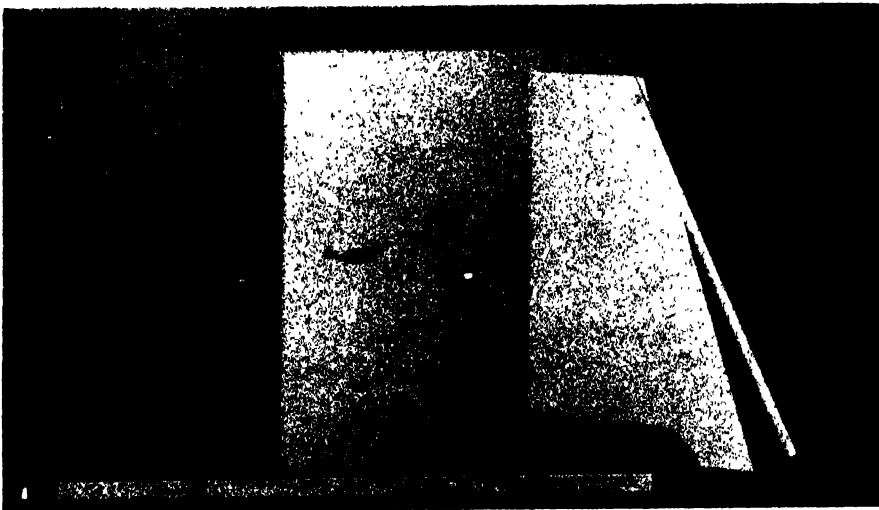
DEVELOPING, The Technique of the Negative, by C. I. Jacobson, Focal Press, Inc., 381 Fourth Ave., New York City, 309 pp., cloth, \$3.50, 1948.

With the appearance of two books by C. I. Jacobson, the Focal Press organization launches its program of photographic book publication in this country. The two books are companion volumes, one entitled "Developing" (The Technique of the Negative) and the other entitled "Enlarging" (The Technique of the Positive), which is reviewed below. These books were first published in England by Focal Press Ltd., and the many editions that have been required in the past several years to meet the ever-growing demands attest their popularity among British photographers.

The editions prepared for American publication were revised in an effort to make the original text consistent with photographic practices in this country. It cannot be said that the revisions completely accomplish this end, but the shortcomings in revising the text for the American reader do not seriously detract from the general value of the books. The author approaches the subject with a more technical slant than is assumed by the typical American writer of popular photographic books. Another major difference in the style of author Jacobson in comparison to most photographic books written by American authors is the obvious effort to not develop the text around manufacturers' recommendations and published formulas. Although the text is not always completely accurate, the author does accomplish his goal of introducing to the practical photographer many considerations in the photographic process which are usually not touched upon.

The book consists of 17 chapters, each

(Turn to page 474)



TOP LEFT: Front view. RIGHT: Back. BOTTOM: Partially folded.

tached to the cleat by means of a friction bearing at each end of the $\frac{3}{8}$ " rod. This rod was grooved and two collars devised with ball bearing friction stops to slide along the rod to predetermined places on its length, holes being drilled into the groove to provide stopping places for the friction collars. The two collars were then fitted with vertical stainless steel fins $\frac{5}{8}$ " wide, sweated into slots in the collars. These fins are 14" high, slightly concave, and act as inclined supporting members on each side of the mount, either placed vertically or horizontally, on the easel, the collar adjustments on the rod providing for width changes in a horizontal direction. The amount of forward tilt is controlled by rotating the whole shaft in the friction

end-bearings. One fin has a projection laterally, at right angles to the print as it is slid toward the fin, to provide an easy stop for the mount. This system gives the print handlers a convenient means for quickly changing from vertical to horizontal.

Finally, all surfaces of the easel were painted with a low gloss, 45 per cent gray, this color forming a neutral background, which tends to enhance all prints without being at all conspicuous.

This easel has proven entirely satisfactory as used in conjunction with the proposed lighting system. The author will gladly answer any questions regarding its use or construction. Please address your inquiries to Arthur B. Wignall, Kodak CC, Kodak Park, Rochester 4, N. Y.



C. H. SIMPSON

H. Barber

Interchange with the English

Ralph A. Ross describes the advantages gained from exchanging prints across the ocean, despite the attendant difficulties and frustrations

THE PSA has probably introduced more English photographic work and workers to American photographers through its Anglo-American Portfolios than anyone would have thought possible a few years ago. Everyone connected with this worthy enterprise has been pleasantly surprised at its value and growth. That it broadens the outlook and stimulates appreciation, while making friends on both sides of the Atlantic, is well known. The interchange method of accomplishing a similar result is not intended to be a substitute for the portfolios, but is complementary to them.

Interchange of groups of prints between camera clubs in the two countries is not a new idea, but the Camera Clique of St. Louis have found it to be such an enjoyable experience that we thought other clubs might like to try it.

Basic Differences

The English prints have proven to be very interesting, especially as they illustrate some of the basic differences in English and American pictorial photography. On the technical side, we find the English less preoccupied with the "tricks of the trade." Toning is not so common there as here -- there is only one blue-toned print in the lot; small spots and blemishes do not seem to concern them as they would us, and grain in enlargement is more common. The English also are given to working at large stops with consequent fuzzing of backgrounds; the f/64 school seems to have made little headway. Brilliance and snap and what we define as print quality do not seem so necessary to them, which may be due partly to the haze which is so prevalent in the British atmosphere.

This same comparison may be made between the work of British and American artists working in other media, as exemplified by a comparison of the work of the late Arthur Rackham and that of Norman Rockwell. Rackham's water colors, which are typical of fine English book illustration, were done with softness and delicacy as compared to the boldness and brilliance of Rockwell's illustrations. Each is excellent of its kind, and the same may be said of the best photographs of our two countries.

It is a good thing to look at a group of English prints as a unit, and not as we usually see them, a few interspersed among many of our own. When we see half a dozen English prints in a large American salon, our feeling toward them is likely to be exaggerated by comparison; we are favorably or unfavorably impressed as we would be by a lone British

actor in an American cast. Seeing them as a group, we have an opportunity to see the player on his home lot, as it were.

We are impressed at once by the static quality. The general feeling is one of quiet, in many cases the dreamy quiet we associate with the English countryside, and pictures of churches and ruined abbeys abound as such subjects are readily found in Yorkshire.

One of the objects of the interchange was to show in each country the average work of a camera club across the water, so the prints range from the work of experienced salon exhibitors to that of beginners. Incidentally, the Armley and Wortley Photographic Society is no novice at this business, for its quarters in Pinfold Lane were recently graced by the club's 40th annual exhibition, and this at a time when the country suffered severe shortages of film, paper, electricity and even food and fuel. It is no small credit to them that they undertook this print interchange as one of a number of club activities while the nation is sorely beset by political and economic difficulties.



MORNING ROUND

T. Smith

A Suggestion from Great Britain

Mr. Anthony Peacock, Honorary Representative of the PSA in Great Britain, has written to the President of PSA as follows:

When I was President of the Leicester & Leicestershire Photographic Society, we had an exchange of prints with a number of other societies, including New Orleans, La. We not only enjoyed seeing and discussing the pictures but learned quite a lot in the process. Could not this idea be repeated, enlarged and carried further afield to many other clubs and societies?

There are many places with photographic societies that are affiliated with the PSA that have a similar name to towns in this country (England) that have photographic societies affiliated to the Royal Photographic Society. (For example, Birmingham, Ala., Birmingham, England; Lincoln, Neb., and Lincoln, England.) As a start it should be quite feasible for such societies to get together and adopt one another from a photographic point of view.

I suggest various methods of cooperation that the two societies could try out:

1. Regular exchanges of prints for exhibition and discussion at the premises of each society. Two dozen prints only at a time might be enough.

2. Postal Portfolios run on the now familiar lines of the Anglo-American Circles, except that they would be con-

finied to members of each society with exchanges at more frequent intervals.

3. An interchange of photographs showing the physical characteristics of the two towns and views of the neighboring countryside. The commercial interests of the two towns could be illustrated.

4. An exchange of members' portraits so that each would know the kind of people with whom they are corresponding. This would lead to many personal friendships springing up. No doubt several other ideas will come to mind after the scheme is under way.

There will be without doubt many societies in each country without such name connection who would want to join in the scheme. Such societies could be paired off with societies in towns with similar industries or interests.

Some towns may have more than one photographic society. In such cases it would seem necessary for a coordinating committee from the several clubs to be formed so that a joint representative exchange of prints could be worked out.

There will be of course many inequalities in the sizes of some of the societies and other difficulties but these problems would not seem to be incapable of solution. This is just a general outline of the idea — there are many details of organization that would need to be worked out. I shall however be most interested to have your reactions and those of the Directors

and Council of the PSA. Any suggestions how such a scheme could be best implemented would be most welcome, always assuming that it has general approval.

ANTHONY PEACOCK

Barkby Hall, Leicester, England

The PSA Board of Directors has recommended that this letter be published in PSA JOURNAL, so that any camera club, which cares to do so, may initiate the exchanges that Mr. Peacock suggests.

Following is a partial list of cities on both sides of the Atlantic which share the same names:

Andover	Lincoln
Bath	Liverpool
Bedford	London
Birmingham	Manchester
Boston	Mansfield
Bradford	Margate
Bristol	Newark
Cambridge	Newbury
Carlisle	Newcastle
Chatham	Newport
Chester	Northampton
Chesterfield	Norwich
Colchester	Oxford
Croydon	Portsmouth
Dartmouth	Plymouth
Derby	Reading
Dorchester	Richmond
Exeter	Rox hester
Falmouth	Salisbury
Gloucester	Sheffield
Harrow	Shrewsbury
Hereford	Southampton
Ipswich	Sutton
Kingston	Wellington
Lancaster	Winchester
Leeds	Worcester
Leicester	York
Leitchworth	



SWISS SUNSHINE



J. Dickinson

THE TOOTH OF BORROWDALE

N. C. B. H. Allen

Is Specialization Best?

Jack Wright, FPSA, says the amateur who adventures in several fields, is more happy

IF YOU WANT to become a proficient photographer, specialize in one particular type of subject matter.

This suggestion is one frequently made to aspiring beginners. It is my contention that if you follow this advice you may become very capable in photographing one type of subject matter but it will be at the expense of your all-round development as a photographer—and you will miss a lot of fun.

It is true that practice brings proficiency. Take up the photography of flowers and you learn more than most people know about how to light them, how to arrange them, how to present them in the final print. Adopt the photography of animals as your specialty and you learn how to get Topsy the cat to sit and look at the camera instead of walking away.

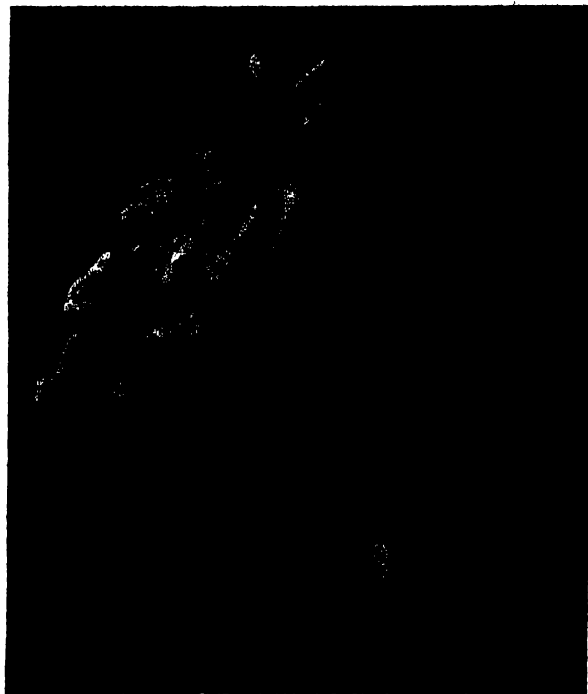
Make pictures of children your specialty and you learn the hard way all the tricks and nuances of this exceedingly difficult art. By adopting any of these specialties you learn to do them better than the average cameraman, but you also run the risk of becoming so fed up with one type that you may become tired of all photography.

Some Have "Trademarks"

Some men and women have become so famous for one kind of photography that their pictures may almost be said to bear their trademark. John Hogan, FPSA, of Philadelphia is famous for his boat and marine pictures. The late Leonard Misonne, PSA, made rainy-day Belgian landscapes noted around the world. Certain kinds of travel photographs are instantly recognizable as have been made by Eleanor Parke Custis, FPSA. Dorothy Delain Wagner is noted for her studies of Negro children and P. H. Oelman, FPSA, for his pictures of nudes.

If you investigated their camera activities a little deeper, however, you would learn that John Hogan is as much interested in photographs taken in the woods as he is in his boating pictures. The others also have photographic interests beyond their specialties.

The "one man shows" circulated by the Photographic Society of America offer an interesting study. Some of them are the obvious work of specialists—25 or 30 industrial pictures, two dozen portraits, a score or so of landscapes. These sets often show a high degree of artistic and technical ability and are altogether to be admired. But you will see an occasional set which is much more varied in its subject matter and, consequently, more interesting. The maker of such a set will probably have dipped into a number of varieties of subject matter, making acceptable pictures of each. He may not show quite the complete mastery in any single field that is displayed by the specialist. However, his show will be an interesting exhibition.



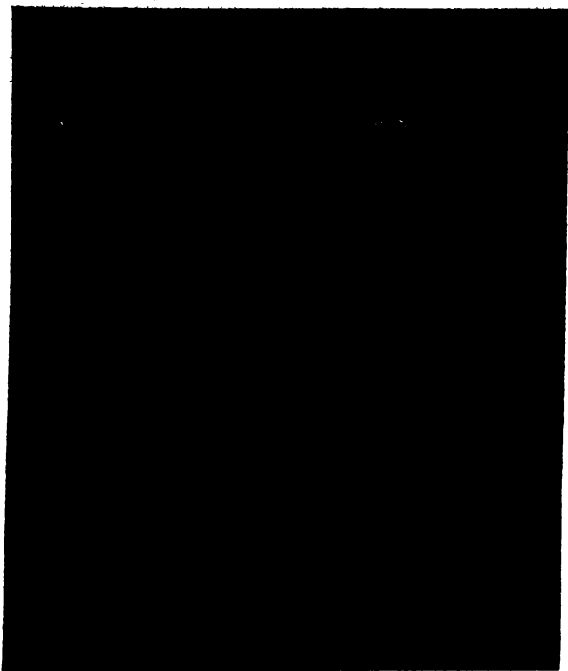
SPRING OFFERING

Dom Chiesa



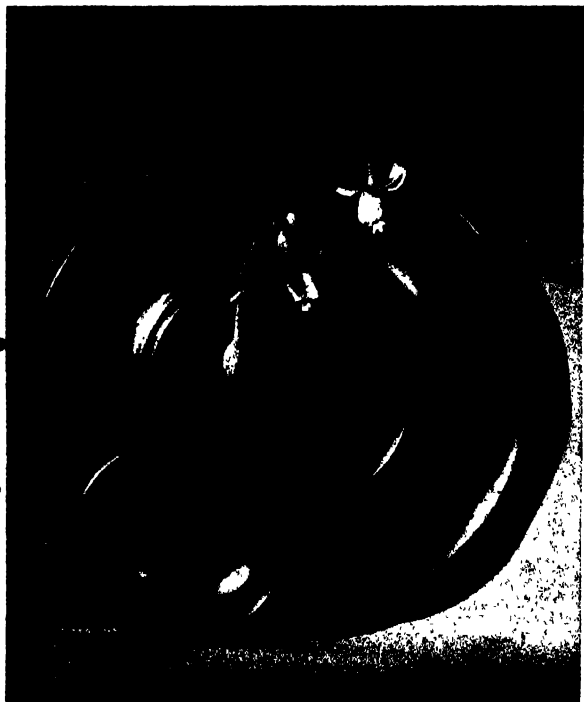
ADORATION

Grant Duggins, FPSA



FISHERMAN'S LUCK

Thomas O. Sheckell, APSA



STILL LIFE

Harry A. Langer

From the Oklahoma International Salon

A Method of Procedure

The best method of procedure, it seems to me, is to become a specialist—up to a point—in several lines. Suppose the phase of photography to which you are most drawn is landscapes. Read all the articles you can find on the subject. Amass a collection of landscape pictures—

both originals and reproductions. Study them and try to determine what has made them successful. And take landscape pictures at every opportunity.

Experiment with ortho and panchromatic films and with filters, to learn all you can of their relation to landscape pictures. Study your proof prints to determine the best possible lightening or darkening of accents and the most satisfactory cropping. Learn to make the very finest landscape pictures of which you are capable. But do not go on making landscape pictures forever, for in that way lies monotony and boredom with possible loss of interest in all photography.

After making landscapes for a time, look around for a friend whose face interests you and ask him to come in, for an hour or two of portrait-making. Assemble your lights and background and make a number of different negatives, some with flat lighting, some with "dramatic" lighting, some lighted in a more conventional way. You can learn much about portraiture from one session.

Do not stop there. Study the making of portraits with the same intensity that you pursued landscapes. Read articles on the subject. Notice portraits in studio windows. Make a collection of originals and reproductions. Take a good many portraits yourself and study the proofs. Set out to learn all you can about portraits and then, just before the arrival of satiety and boredom, go on to something else.

This time it may be animal pictures or flowers. In each case you will find that the knowledge of lighting gained in making portraits will be of value to you. You may be able to utilize a lighting set-up which you arranged for photographing Aunt Madge to light a grouping of gladiolus or roses, or Fido in one of his less frisky moments. Pursue the new specialty with the same desire to learn all there is to know about it, but, again, do not go on and on in the same groove.

Choose Your Own Interests

Admittedly the above may not be the exact order in which you will want to take up various subjects. Your first adventure in specialization may be the endeavor to make the largest possible collection of pictures of the finest baby in the world—your own. You may be drawn first to the photography of pets. The idea, to repeat, is to go from specialty to specialty, giving each considerable work, study and thought, but stopping short of being bored.

Keep in mind also that you may run out of specialties; there are only a certain number. But, by the time you have worked your way through the list, you may find that landscape pictures (or whatever else you started with) will have renewed interest. And you may find that some of the things you learned about portraiture have value in making pictures in other departments.

"Jack of all trades and master of none" is an old saying and carries a heavy slur for the man or woman who tries to do too many things in too many fields. However, in photography at least, the amateur who knows a little about several branches of photography is likely to have a better time and amass a more interesting collection of pictures than the man who keeps his nose so close to the grindstone of specialization that he cannot see anything else.

Filming for Fun

Putting on a Good Show

HAVING FUN with your home movies will depend as much on how you present your movies as how you make them. A careful, well-thought-out presentation, will prove as diverting to a group of your friends as any evening's entertainment you can offer. Haphazard, unplanned shows—featuring principally personal family scenes—are usually dull to outsiders.

So plan your home movie showings for the particular audience which will see them. If just the family is to be present, every foot of film you've shot will have direct interest for them. If friends are being invited, feature vacation trips, sports events and spectacles, and keep personal family films to a minimum.

Preparations for the show are important. Make certain that your projector is well lubricated—so that it won't sound like a thrashing machine—and that it is placed on firm support. Get your screen out, and either place it in position or have it immediately available for use. With a list of your guests in mind, plan the seating arrangements so that everyone will be comfortable and able to relax and enjoy the show. And keep an extra projection lamp handy. They are quite durable, but this is no time to have one "blow."

As for the show itself, make certain all of the reels are properly wound for showing—with the shorter reels lined up for the early screening, and your longer and more important features held for the climax. By figuring the running time of each 400-ft. reel of 16mm, and each 200-ft. reel of 8mm, as 15 minutes, you can easily estimate the length of your show and, if you prefer to stagger long and short reels, treat your guests to a pleasing variety of lengths and subjects.

As potential subject matter for your showings to friends, pick only the best of your material. If you have a number of short sequences, dealing with family affairs, try putting them in newsreel form with short humorous titles. For instance: pictures of the baby playing with some flowers could be titled, "Noted Botanist Discovers New Plant;" while pictures of Jimmie falling off his new tricycle might be titled, "Traffic Hazards Claim New Victim."

To round out your own movies, and to present a more varied program of interest to your guests, don't forget that many camera dealers and organizations offer—either free or at a moderate rental—a large number of feature and specialty films suitable for showing in your home. By renting a 16mm Hollywood feature for the

evening, and supplementing it with your own home-made reels, you'll produce a movie show which should please any guest and give you one of the biggest thrills you've ever gotten from this business of movie making.—R.W.B.



A well planned program of home movies will make any showing more successful.

What is the length of leader allowed for threading various lengths of movie film? - R.R.L., BOSTON, MASS.

The lengths of leader and trailer on the various rolls of one manufacturer's 16mm and 8mm films are as follows:

	Leader	Trailer
8mm 25 ft. rolls	4 ft.	4 ft.
8mm 100 ft. rolls	4 ft.	4 ft.
(Bolex)		
16mm 50 ft. rolls	5 ft.	3 ft.
16mm 100 ft. rolls	6 ft.	3 ft.
16mm 200 ft. rolls	9 ft.	5 ft.

My movie camera is marked in meters instead of feet. Is there any table for converting meters into feet? - H.H.R., SAN ANTONIO, TEXAS.

Yes, the following formula is sufficiently accurate to meet your requirements. The meter is actually 39.37 in.; for practical purposes, call this 40 in. Then multiply by 10 and divide by 3. The final error is about 1 in 60 or about 1½%.

To convert from feet to meters, multiply by 3 and divide by 10.

Example: 15 meters = ? feet
 $15 \times 10 \div 3 = 50$ feet (approx.)

My films seem to be in good condition, but a friend advises me that I should humidify them every few months. What should I do? - E.S.K., CHICAGO, ILL.

In most cases it is not necessary to

humidify movie film, particularly films made since 1937. There have been many improvements made in safety film support since the film was first introduced, and the material supplied the last few years has less tendency to dry out than the material manufactured 20 years ago.

A great deal, of course, depends on the frequency films are projected, the wattage of the projection lamp employed, and your geographical location. In some parts of the country, for example around Denver, Colo., the climate is very dry throughout the year, and under such circumstances it might be necessary occasionally (once a year) to humidify your films. This information applies more specifically to black-and-white film. Color film should not be humidified at all. Color films will have the greatest stability when kept reasonably cool and dry. Neither black-and-white or color films should be stored in damp basements, hot attics, or under other conditions where the extremes of temperature or humidity prevail.

In making titles for my films, it seems as if my short titles are on the screen too long, and my long titles are not on the screen long enough to be read completely. Is there any formula or table I can follow in order to have my titles the right length? - A.S.T., MILWAUKEE, WISC.

The length of footage to allow for titles depends on several factors:

1. The rate of speed at which the average person reads. (Children and elderly people read very slowly.)

2. Legibility of titles. (Type face, letter size, and contrast.)

3. Clearness in composition of wording (grammatical construction.)

Perhaps the simplest formula to follow is to start reading the title when you start to shoot it. Read through the title once and half way through a second time. This will provide ample footage for average and slow readers, but will be too long for fast readers. For titles of one to three words, use a minimum of two feet of 16mm film or one foot of 8mm film, filming at 16 frames per second.

If you want to be more precise, allow 5 seconds for four words or less and one second for each additional word. For example:

		16mm	8mm
1- 4 words	5 sec.	1½-2 ft.	¾-1 ft.
5- 6 words	6- 7 sec.	2½ ft.	1¼ ft.
7- 8 words	8- 9 sec.	3 ft.	1½ ft.
9-10 words	10-11 sec.	4 ft.	2 ft.

If titles are to be inserted into sound films and projected at 24 frames per second, the footage must be increased by 50%.

For economical reasons as well as for greatest effectiveness, titles should be kept to about ten words maximum, if possible.

"Objection Sustained"

BY O. SHELLEY EVANS

Attorney-at-Law, San Antonio, Texas

"OBJECTION SUSTAINED" are cruel, devastating words. Whenever a motion picture film is sought to be introduced as evidence, opposing counsel makes every objection he thinks might be good and then throws in some more in the hope that the judge will agree with him on something. This is about what it sounds like:

Opposing Counsel: Plaintiff objects to the showing of the proposed motion picture film because it is hearsay; the plaintiff was not present when the picture was made, and was not notified that the picture was going to be made; further, the film is self-serving in that it attempts to reconstruct the scene of the injury more than a year after the occurrence; no witness has been offered to verify the accuracy of the film or the scene it depicts, and, further, the same is inflammatory and prejudicial.

The Judge: The objection that no witness has been offered to verify the film is well taken, and unless the photographer who took the film is available to verify it, I shall sustain the objection and exclude the film.

"Objection Sustained" makes useless a lot of time, material and effort, which could have been avoided. The loss of a witness is serious and may be the difference between winning and losing a lawsuit.

The law on the admissibility of motion pictures as evidence, though of rather recent origin, is quite well settled. There are a few prime requisites. The lawyer and the photographer should know what these requirements are. In taking motion pictures intended to be used as evidence they should carefully avoid the mistakes that, upon objection, would exclude the use of a convincing witness, as well as the utter waste of time, money, and material incident to the taking of the film.

Any evidence, whether by the spoken words of a witness, still pictures, motion pictures, documents or anything else, must be material, relevant, accurate, unbiased, and subject to cross-examination. A motion pic-

Motion pictures have come of age with their use in law courts. What the requirements are of pictures intended to be used as evidence

ture can comply with all of these requirements.

A motion picture film can be cross-examined by questioning the photographer who took the picture, and he in turn can vouch for and verify its accuracy. The picture itself must then stand the test of materiality and relevancy, and whether or not it is unbiased. The oft-used words "material and relevant" simply mean that whatever is offered as evidence must tend to prove or disprove some ultimate issue of fact in the case.

Cotton Pickers

It is a rare occasion when a photographer is at the scene of an occurrence at the right time to take motion pictures while the action is going on. So, generally speaking, the taking of a motion picture to be used in evidence is planned in advance. This writer has taken many motion picture films that have been used as evidence, and has directed the taking of others, but has never been lucky enough to be at the right place at the right time.

On just one occasion has he taken a motion picture of an occurrence as it was unfolding before him. Then, he was following an open truck loaded with cotton pickers, which was trying to pass another truck, but did not quite make it. When the bumpers of the two trucks locked, the driver of the cotton-picker truck lost control. The truck went into the ditch, upset, and scattered cotton pickers from here to there. It was impossible to get pictures of the actual cause of the accident, but pictures were taken immediately afterwards showing the upset truck in the ditch, cotton pickers in the truck, under it and scattered elsewhere, dead, injured, walking,

running, and facial expressions showing the presence and absence of pain and injury.

All of these pictures would have been relevant and material to show the result of the accident, and had there been a lawsuit involving this accident, the pictures would have been good evidence. Likewise, they would have passed the test of being unbiased because they were taken by a photographer who had no special interest in the accident. The pictures would have been an actual eyewitness.

This illustration is unusual. In most cases the use of motion pictures is indicated while the lawyer is preparing his case for trial. He can plan exactly what he wants, and instruct a photographer accordingly.

From the photographer's standpoint it is essential that he understand what he ought to know about photography in order to be able to vouch sufficiently for and verify his efforts to overcome every possible objection that an opposing counsel can make.

The lawyer who orders the pictures will take care of the relevancy and materiality by his instructions to the photographer. Generally, the photographer, having no interest in the suit, is unbiased. However, the pictures themselves may be biased, but that is the lawyer's worry. The photographer insures the accuracy.

Know the Answers

To verify accuracy the photographer must know his camera, the focal length of the lens used, and if lenses of various focal lengths are used, he should be able to testify what focal length lens was used in each scene. He must know the film used, and the frame per second speed

used, distance of camera from subject or scene, camera angle, date pictures were taken, light and weather conditions. He must know about development of the film, and if not developed by the photographer, then by whom developed; the projector used to project the film, and the frame per second speed of the projector.

Why? It's one thing to make a simple statement that the film is accurate, but it is another to make a jury or a judge believe it is accurate. If the photographer testifies that he borrowed a camera, did not know what kind it was, just bought some film, pointed the camera and let the camera do the rest, did not know whether the shots were taken at 8, 16, 32, or 64 frames per second, and cannot answer the innumerable other questions a lawyer will ask, then the jury is not going to give the film much credence.

On the other hand, suppose the photographer testifies about as follows:

I took the pictures on the instructions of Mr. Blank, on January 15, 1948, at about 3.00 p.m. The weather was clear, warm and bright. The pictures were taken at such and such a location. I used an Eastman 16-mm Ciné Magazine camera that I have owned and used for several years. It is equipped with an f/1.9 lens, and will take pictures at speeds of 8, 16, 32 and 64 frames per second. I used a speed of 16 frames per second because that portrays action as it is normally seen, and because the projector runs at a speed of 16 frames per second.

In one scene I used slow motion to give better detail of motion; that is, I took the pictures at 64 frames per second, which when run through the projector at 16 frames per second, will be relatively slower than the actual motion seen by the eye. I used Monochrome Super XX film, which is bought already loaded into magazines, and when exposed is sent back to the manufacturer for processing. I personally mailed the exposed film to the Eastman Kodak Company for processing, and the processed films were returned to me. All scenes were taken at my eye level, at a distance of approximately 15-30 feet from the center of interest in the scene.

When a photographer has so testified, the judge and jury believe him because they sense that he knows what he is talking about. Moreover, he has testified so completely that opposing counsel is left stranded without any questions to ask him. The above illustrates a typical example. In some instances it is ad-

visable to use telephoto lenses and, if so, that should be explained with a good reason for so doing. Taking pictures of a hostile witness requires the use of long focal length lenses, because he does not submit to having his pictures in compromising situations taken voluntarily.

Details Are Vital

The frames per second is vital information. When a picture of a person walking or running is made at 8 frames per second and then projected at 16 frames per second, the scene does not accurately portray the actual motion, but increases the visual motion. Thus, a walking man would appear to be almost running, or at least walking quite fast, and that would be misleading and inaccurate.

Camera angle can either accurately show a scene or it can distort it. If you are showing a "Stop Sign" imbedded in the highway, it should be shown at the angle that a driver of an automobile behind the steering wheel would normally see it. If you take it from an extremely high angle, the sign will look like a speck on the ground; and if taken from ground level, the sign will look like a road barrier.

Motion picture film may be developed by you, or by the manufacturer. If the photographer does it, he can testify how it was done and verify its accuracy. On the other hand, if the manufacturer does the processing, it is sufficient to testify that the film was purchased, that the purchase price included processing, that it is customary to return the exposed film to the manufacturer for processing, that you did so and that after processing it was returned to you by mail. It is also well to say that the film has not been altered or retouched.

It is important to make notes of every scene with as much data as the scene warrants, and particularly note any departure from normal; that is, the use of telephoto lenses, other than normal frames per second, and identification of the subjects or persons in the scene. Any notes that you take while making the picture may be used by you on the witness stand to refresh your memory.

Motion pictures have many legitimate and convincing uses in lawsuits. A good motion picture is actually given more favorable weight than spoken words from witnesses, because however many times the film is projected on the screen, it never changes, while the testimony of witnesses change, perhaps not in substance, but in words. Further, impressions of scenes on our minds grow more indistinct with time, but the film just does not forget, because it photographs the whole scene and retains it for the life of the film without any change in detail. Cross-examination cannot confuse or change the photographic emulsion — its testimony will be the same tomorrow as it is today.

Notes

The following notes are not, by any means, exhaustive of the subject, but are indicative of what the law books say: *Richardson vs. M. K. & T. Ry.*, 205 SW 2nd 819 — Motion picture film, the reenactment of a scene, admitted over objection. 32 C J S, *Evidence*, Par. 709: The rules and regulations surrounding the introduction of motion pictures are the same that surround the introduction of a still photograph. *Hawkins vs. M. K. & T. Ry.*, 83 SW 52, Appellant complains that he was not present or notified of the taking of the picture. This objection was settled in 1904, by the above authority, admitting the photograph.

Bilbrey vs. Gentle, 107 SW 2nd 597: It is not necessary that the situation or condition should be precisely the same, but it is sufficient if the situation is substantially unchanged. *Blake vs. Harding*, 180 P. 172: The fact that the photograph is incorrect in some particulars does not render it inadmissible but affects its weight.

(32 CJS, *Evid.* Par. 715; 20 *Amer J.*, p. 613) *Richardson vs. Ry. supra.* The appellant's theory levelled against the introduction of the picture because the same was self-serving, is based on the assumption that the picture shows a scene of the foreman of the shop demonstrating how the appellant's hand could be caught and run through the blades. This objection is not well taken, because even though it was detrimental to the theory of appellant's case, yet it demonstrates by experiment appellee's affirmative defenses to the effect that appellant was negligent in placing his hand in front of the machine in the way and manner he operated it.

(Citing *Houston E&W T Ry.* 43 SW 2nd 241); *Wigmore on Evidence*, 3rd Ed. Vol. 3, p. 178; The main test to determine whether picture testimony is hearsay is as to whether or not it is subject to cross-examination through the witness who verifies or uses it. *Wise vs. City of Abilene*, 141 SW 2nd 400: testimony of witness sufficient to lay predicate for admission of

picture. *Richardson vs Ry. Supra*: All of the authorities recognize the law to be that when a photograph or motion picture is insufficiently verified and is a proper representation of an important fact in issue and that it is instructive on preliminary questions to be determined by the trier of the facts, the admission or rejection is a matter which rests largely in the discretion of the trial judge, and that his decision in the matter will not be disturbed by the appellate courts unless he has arbitrarily exercised such wide discretion.

Cincinnati NO. & TP Ry. vs Duvall, 92 SW 2nd 363 (Kentucky) admitted a photograph taken of another person getting on the same train step at a different time. In the *Richardson vs Ry. case*, *supra*, the plaintiff sued for damages for personal injuries, which the jury found to be \$6,000, but the motion pictures showed that he was partly responsible for his own injury, that is contributorily negligent, to the extent of \$3,000.

BOOK REVIEWS

(Concluded from page 466)

pertaining to a different aspect of the technique of negative developing. Discussed in these chapters are the various methods of development, the properties of film materials, the nature of the developing process, the composition of developers and the function of developer components, solution preparation, methods and apparatus, darkroom construction, developer formulas, desensitizers, fixing, washing and drying, negative after-treatment, retouching, negative preservation, darkroom hints, negative defects, and photographic chemicals.



WINTER IDYLL

Clifford E. Matteson

MOVIE SCREEN PICTURE SIZES

		Distance, in feet, from projector to screen						
		8	12	16	20	24	28	32
		Approximate screen width, in inches						
	Focal Length of Lens							
		24	36	48	60	72	84	96
8mm	3/4"	24	36	48	60	72	84	96
Screen	1"	18	27	36	45	54	63	72
Picture	1 1/4"	..	18	24	30	36	42	48
16mm	1 1/2"	24	36	48	60	72	84	96
Screen	2"	18	27	36	45	54	63	72
Picture	2 1/2"	..	20	28	36	44	52	60

ENLARGING, The Technique of the Positive, by C. I. Jacobson, Focal Press, Inc., 381 Fourth Ave., New York City, 307 pp., \$3.50, 1948.

The general statements made in the above review apply to the present volume entitled "Enlarging." The technical approach has again been made by the author in discussing the technique of the positive. There are 16 chapters covering all phases of the enlarging process and the numerous factors which are pertinent to the production of high quality projection prints. As well as discussing the enlarging process in terms of its value over the contact printing process, the author reviews the requirements of the ideal negative for enlarging purposes, printing papers, enlarging equipment, factors in choosing an enlarger, the darkroom enlarging practices, aids in determining exposure and contrast, special enlarging techniques, print developing and developers, fixing, washing and drying, finer points of processing, print toning, print finishing, special printing processes, darkroom hints and possible faults in enlarging.



WORKING CIRCUITS E. J. Cazenave

PHOTO OIL COLORING FOR FUN OR PROFIT, Lucille Robertson Marshall, John G. Marshall, Inc., New York City, 132 pp., cloth, \$2.50.

This small book contains 15 chapters concerning the technique of applying oil colors to monochrome photographs. The coloring of photographs by hand is an old art, and interest in the subject has no doubt been revived because of the general increase of interest in natural color photography. Many photographers have found natural color printing processes too involved and time-consuming, or too mechanical to attract their artistic temperaments, and so they have taken to the application of transparent oil colors to black-and-white or sepia toned prints. It is a question, however, as to whether or not this method for obtaining photographs in color can be considered a *photographic* process. The monochrome photograph simply forms an image, thus replacing the artist's drawing, over which the colors are applied. By virtue of the transparency of the oil colors used, even the modeling is largely contributed by the light and shade values of the photograph. This book presents a simple, but detailed procedure for applying oil colors to photographs, and to those who are unconcerned about the attitudes of the photographic purists to keep all steps in the production of photographs strictly "photographic," it will serve as an excellent instruction manual.

PSA Continental Print Contest—June

CLUB STANDINGS — GROUP B

THE PHOTO GUILD of Detroit, Mich., won the grand award in the PSA Continental Print Contest for the 1947-48 season in Group A with 382 points, while the Detroit Camera Club was a close second with 351 points.

In Group B, the Mission Camera Club, San Francisco, Calif., walked off with top honors with a total of 365 points for the five Contests with the Channel City Camera Club of Santa Barbara, Calif., second with 304 points.

According to an announcement from Wil Richardson, Chairman of the Contest, the individual winners in each Contest will be judged by a jury of expert pictorialists to choose the three best prints of the year. Suitable awards will be made by the PSA.

In the June Contest, the Science Museum Photo Club of Buffalo took first honors with 82 points. Second place was attained by the Germantown Photo Society, with 68 points, followed by the Queen City Pictorialists of Cincinnati with 66.

In Class B, the Channel City CC of Santa Barbara, Calif., won first place with 76 points. Seven Hills Photographers of Cincinnati came in second with 70 points, followed by the F/8 Club of Bayside, N. Y., with 68 points.

The contest was judged at the St. Louis CC on June 16 by a jury composed of Mrs. Dorothy Pratte, APSA, Paul Ring, APSA, and Phillip DeWoskin. In Class A, 13 clubs submitted 52 prints, while in Class B, 28 clubs offered 112 prints.

The Winning Prints

"Sunrise," by D. J. Stanley, APSA, was the winning print in Class A, while the others were "Winter Idyll," by C. E. Matteson, and "Tranquility," by F. L. Cole. In Class B, "South of the Border," by E. Newhall (see cover), was given top ranking, followed by "Working Circuits," by E. Cazenave, and "Confucius Says," by B. Landfried.

Mr. Stanley reports that "Sunrise" was taken with a Kodak Medalist camera, Ektar lens, 100mm, f/3.5. The exposure was f/22 at 1/10 sec., Ansco Supreme film being used, and a C-5 blue filter. Velour Black "DS" paper was used, and the film was developed in Ansco Finex. The picture was made at Rockport, Mass., at about 6:30 AM, in early July, 1947. This same scene was photographed on three successive mornings and resulted in over a dozen negatives, any one of which would make a good print.

"Winter Idyll" was taken by Mr. Matteson with a Recomar camera with an Eastman anastigmat lens. The film was Super X, 9 x 12 cm. Exposure was 1/60 sec., with a K2 filter, at f/16. Negative was developed in D-76, and the print made on Velour Black DL-2, developed in D-72, and toned in Eastman blue toner. The picture was taken at 7:30 AM.

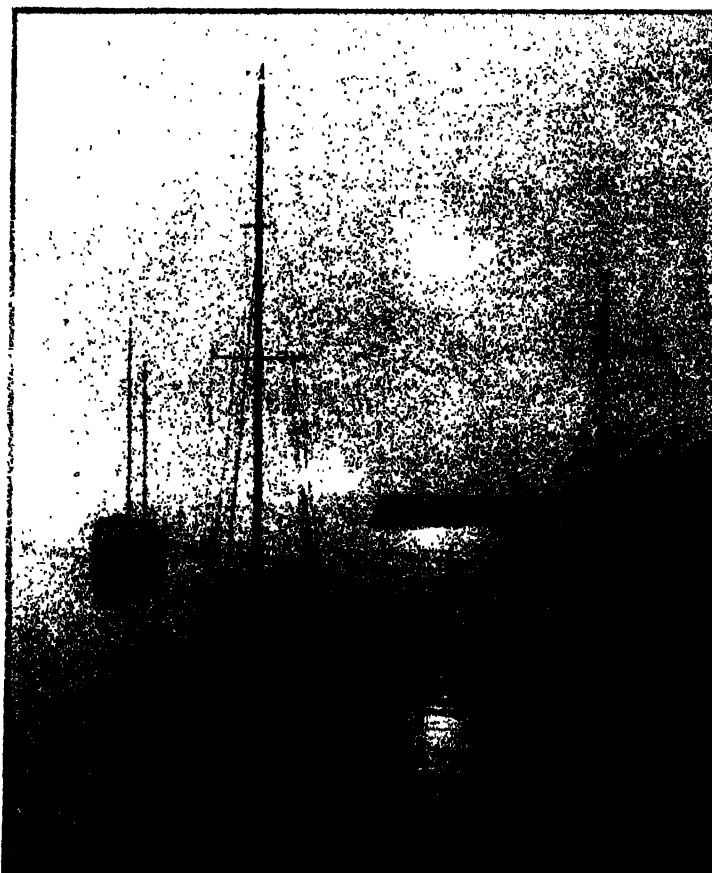
Mr. Cole writes that "Tranquility" was taken at sunrise on the lake in Erie, Pa. It was a fourth consecutive attempt. A 2 1/4 x 2 1/4 Voigtlander camera was used at 1/10 sec., f/16. The negative was developed in Microdol, Plus X film.

"Working Circuits," the winning print by Mr. Cazenave, was shot with a 2 1/4 x 3 1/4 film pack camera, the exposure being 10 sec., at f/32. Super XX film was used, and one 50 watt extension lamp. The negative was developed in Ansco 17, and Opal G paper was used, developed in Selectol, and toned with Eastman blue. Waxing was employed.

CLUB STANDINGS — GROUP A

	June	Total
Photo Guild of Detroit, Mich.	65	382
Detroit CC, Detroit, Mich.	63	351
Baltimore CC, Baltimore, Md.	62	346
California CC, San Francisco, Cal.	65	341
Germantown PS, Philadelphia, Pa.	68	339
Queen City Pictorialists, Cincinnati	66	334
Photo Soc of San Francisco, Cal.	56	317
Science Museum PC, Buffalo, N. Y.	82	311
PS of Pittsburgh Ac. Science & Art	65	247
Grosse Pointe CC, Grosse Pt., Mich.	38	249
Albany CC, Albany, N. Y.	43	232
Le Photo Club de Quebec, Canada	51	207
Fort Dearborn CC, Chicago, Ill.	184	184
St. Louis CC, St. Louis, Mo.	173	173
Bridgeport CC, Stratford, Conn.	20	160
Cleveland PS, Cleveland, Ohio	145	145
Scarab Photo Soc., Detroit, Mich.	—	97

	June	Total
Mission CC, San Francisco, Cal.	67	365
Channel City CC, Santa Barbara, Cal.	76	304
South Bend CC, South Bend, Ind.	53	299
CC Prov. Eng. Soc., Providence, R. I.	49	294
Seven Hills Photographers, Cincinnati	70	288
CC of Cincinnati, Ohio	49	280
Rock Island CC, Dayton, Iowa	59	272
Jackson Photo Soc., Jackson, Miss.	60	248
Washington CC, Claysville, Pa.	52	238
Photo Society of Quincy, Ill.	50	229
Independence CC, Independence, Mo.	45	226
Edgewater CC, Edgewater, N. J.	45	220
Ohio Valley CC, Cincinnati, Ohio	—	213
Community CC, Christ Church, Pa.	58	204
Niagara Falls CC, Niagara Falls, N. Y.	49	203
San Fernando Valley CC, N. Hollywood	43	201
F/8 Club, Bayside, N. Y.	68	199
Utica CC, Utica, N. Y.	45	189
East Shore CC, Cleveland, Ohio	—	183
Shorewood CC, Milwaukee, Wis.	54	182
Dubuque CC, Dubuque, Iowa	32	177
Ogden CC, Ogden, Utah	36	173
Vincennes CC, Vincennes, Ind.	39	170
Lebanon Valley CC, Lebanon, Pa.	36	169
Perfex CC, Milwaukee, Wis.	47	167
Silverado CC, Napa, Calif.	28	166
Gloucester Co. CC, Woodbury, N. J.	—	139
Owego CC, Owego, N. Y.	—	145
Duluth CC, Duluth, Minn.	24	140
Egyptian CC, Centralia, Ill.	—	124
Lions Gate CC, Vancouver, B. C.	—	123
Sioux Falls CC, Sioux Falls, S. D.	42	109
Taft CC, Taft, Cal.	27	98
Photo Print Soc., Sandy, Utah	—	95
Danville CC, Danville, Ill.	—	87
Grand Rapids CC, Gr. Rapids, Mich.	—	56
Orleans CC, New Orleans, La.	—	52
Richland Photo Club, Rich., Wash.	—	46
Portland CC, Portland, Me.	—	45
Cudell Arts CC, Cleveland, Ohio	—	35



SUNRISE

David J. Stanley, APSA

Frank Fenner, Jr., APSA

BY JACK WRIGHT, FPSA

A YOUNG man was lying beside a Wisconsin lake on a summer afternoon. Lazily he looked out across the water through a patch of reeds, watching their long reflections twist and squirm with the undulations. To the young man it looked like "a picture," and he wondered if, by placing his camera at the same viewpoint, he could photograph what he saw.

Hurriedly he ran to his cabin nearby and returned with a small folding Kodak and a good-sized brick. With the little viewfinder as his only guide, he made a setup almost at the water's edge. He took the picture and got what he wanted. Such was the start of Frank Fenner's interest in pictorial photography.

Fenner, now managing editor of *Popular Photography* magazine, was born in Bethlehem, Pa., and attended elementary school there. When he was about ready for high school, his family moved to Chicago and Fenner later attended the University of Chicago, graduating as a Bachelor of Science.

Fenner had picked up a casual interest in photography from his mother, an enthusiastic amateur. After his experience with the highly successful picture of the reeds in the lake, his interest in the camera quickened. A short time later, he noticed a fine cloud effect. He had no filter but used a lens from a pair of sun glasses to separate the clouds from the sky. Again he got what he wanted. Later he won a small prize in a contest conducted by a drugstore photofinisher, and another prize won in a photo contest held by Marshall Field clinched the whole deal. Fenner had found the hobby he wanted. The collections of stamps, sea shells and minerals were packed away and finally disposed of.

After college Frank Fenner worked for 10 years in the advertising department of a newspaper. He was constantly taking pictures and doing considerable home portraiture. By 1936 he had a modest collection of baby pictures. A friend of high school days, now a commercial artist with an aviation magazine, saw these

pictures and was impressed by the fact that Fenner had made them with amateur equipment.

Shortly afterwards the artist phoned Fenner to say that his boss was starting a photographic magazine and did Fenner think he could do an article on how to photograph children? Fenner said he would try, and two days later sent in an article and some pictures. Another telephone call told him the article had been accepted and could Fenner do any others? Fenner suggested an article on photography in penal institutions. This article likewise turned out successfully and was followed by a phone request for Fenner to call at the office of the magazine. There he was offered a job coping with the avalanche of mail which was coming in.

From 1937 to 1939 Fenner was associate editor of *Popular Photography*, then he became technical editor, and since October 1946, he has been managing editor. In addition he edited the Little Technical Library Photographic Series, a set of 30-plus pocket-sized books put out by Ziff-Davis. This in itself was a formidable job.

Having seen photography from a wide variety of angles, Fenner has some pretty definite ideas on the subject. "I thoroughly believe in photography for a purpose," he says. "I recognize photography as the great American folk art. I do not believe that every serious amateur can or necessarily should be a pictorialist. There are many other important jobs for amateurs to do with their cameras — documentation,



H. K. Shigeta, FPSA
FRANK FENNER, JR., APSA

photo-journalism, visual education, scientific photography, etc.

"I seriously urge all amateurs to fortify themselves with enough basic and fundamental knowledge of technique to enable them to approach any picture-taking problem with intelligence and self-assurance."

Frank Fenner leads an active photographic life in addition to his work on his magazine. He has had an important part in the activities of the Chicago PSA Chapter. He is a member of the Fort Dearborn CC, Chicago Color CC, Biological Photographic Society, and the Chicago International Photographic Salon Association. He is an Associate of the PSA and the RPS of Great Britain. In recent years he has helped judge several international salons. And he is the author of the book "A Glossary for Photography," and has also written numerous magazine articles.

"I am tremendously enthusiastic about photography in all its ramifications," Fenner says. "I enjoy not only the taking of pictures but the many byways which photography offers for fun and good fellowship. To my mind the surface of photography really has not been scratched. The time will come when it will be an essential part of the life of every person."

PSA Standards Committee

PSA approval of the following Standards was authorized recently by John M. Centa, chairman of the PSA Standards Committee, since no negative comments were received from the Committee:

- Z38.7.13/395—Proposed revision of American Standard dimensions for lantern slides
- Z38.3.1 1943—Proposed reaffirmation of American Standard definition of safety photographic film.
- Z38.1.50/400—Proposed American Standard dimensions for radiographic intensifying screens.
- Z38/1.3/398—Proposed revision of American Standard dimensions for 70-millimeter perforated and unperforated film.
- Z22.69/113 and Z22/70/114—Proposed revision of American Standards on 200-millimeter push-pull sound tracks.

*Three comments were received in favor of establishing a permanent Standard on Filter Terminology and Nomenclature to supersede or replace Z52.61-1945. However, insufficient replies were received to formulate an official PSA opinion.

Official Publication of the Pictorial Division and the PSA Portfolios

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Sewell P. Wright, American Portfolios
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Club International de Photographie

BY BURTON D. HOLLEY, APSA *

THE PSA French-American Portfolios have now been organized and the First Circle is already in operation with the first folio of French prints circulating among members in the U. S. and the American prints making the round of members in France.

Sponsoring the French-American Portfolios in France, just as the PSA Pictorial Division does in the United States, is the Club International de Photographie (C.I.P.) with headquarters in Hede, France.

Not a local or national photographic club as we have here in the States, it is rather befitting that the C.I.P. should join with PSA in promoting and operating the French-American Portfolios, for the C.I.P. is an international organization, organized for the purpose of circulating pictorial photographic portfolios throughout Europe and Asia.

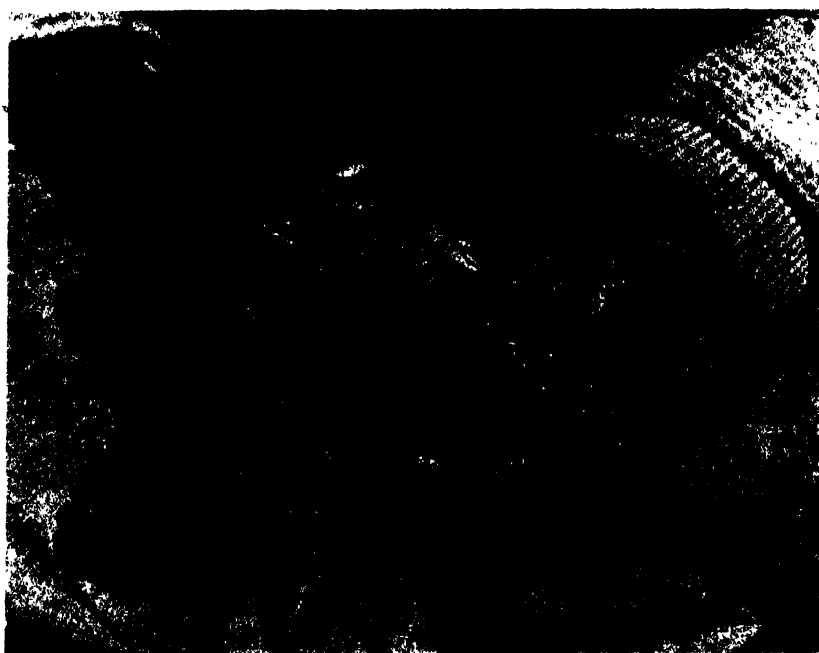
Started several years ago by Gilles Boinet of Hede, France, the C.I.P. now has members in Italy, Switzerland,

Belgium, Great Britain, Portugal, France, Holland, Sweden, Norway, Hungary, Luxembourg, Denmark, Czechoslovakia and India. Included in its membership are the leading photographers of all those countries, including several members of the PSA International Portfolios: Mrs. O. S. Field-Fisher (4th Anglo-American), Dhruva Coomar Engineer (General Secretary, India-American Portfolios), and Gilles Boinet, Etienne Blandin, and Georges Coulin (1st French-American Portfolio).

The French prints of the First French-American Portfolio are as typical of the country in which they originated as are the foreign prints of other PSA International Portfolios. All approximately 9 by 12 inches in size, they include three figure studies, three very striking portraits, one pattern picture of translucent leaves, one of aged hands in repose, an excellent high-key full-length portrait of two models, and a restful serene picture of a girl idling in a canoe.

In respect to papers the trend is toward matte surfaces with five of the prints

* Director, PSA International Portfolios



STUDY OF HANDS

Georges Coulon, France

International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

First Egyptian-American Portfolio
First South African-American Portfolio
Fourth India-American Portfolio
Fourth Canadian-American Portfolio
Second Swedish-American Portfolio
Second Australasian-American Portfolio
Second French-American Portfolio
Third Cuban-American Portfolio
Anglo-American Medical Portfolio

For information write to the Assistant Director of PSA International Portfolios, Mr. W. V. Sminkey, 1626 Juneway Terrace, Chicago 26, Illinois.

either suede or Gevalux; three were glossy, and two were lustre. In treatment, most were straight projection prints with two definitely "low-key" and two definitely "high-key." Only one of the prints was "solarized." One characteristic, however, was noted, that so far has not been apparent in other PSA International Portfolio prints; the maker's signature directly on the front of the print. Six of the prints had these signatures. Personally I am convinced that such a positive identification of a photograph is well worth while, for Misonne's signature on the front of my only example of his work, "Vapeurs et Fumees," adds immeasurably to its value.

The operation of the PSA French-American Portfolios will be under the direction of Gilles Boinet, General Secretary for France, Rue de L'abbaye, Hede, Ile-et-Vilaine, France, and Mrs. Andree Robinson, General Secretary for United States, 4428 North Cramer Street, Milwaukee 11, Wisconsin. There are openings for Pictorial Division members who would like to participate in the French-American Portfolios, for additional Circles will be formed whenever the necessary ten members are obtained. For information about joining write to Mrs. Andree Robinson or Gilles Boinet.

Membership of the First French-American Portfolio is as follows:

France

Etienne Blandin, Secretary, St. Servan
Gilles Boinet, Hede
Masolet, Paris
Michaud, Paris
Pierre Auradon, Paris
J. J. Goizet, Paris
George Coulon, Nice
Andre Thevenet, Vichy
Quinto Albicocco, Cannes
Shettle, Nantes

United States

Mrs. Andree Robinson, Secretary, Milwaukee, Wis.
Ray Miess, Milwaukee, Wis.
Frances S. Robson, Vina, Calif.
Paul Miller, South Bend, Ind.
Ethel Hagen, Milwaukee, Wis.
William F. Small, Newburgh, N. Y.
Burton D. Holley, APSA, Downer's Grove, Ill.
Ross R. Browne, Newburgh, N. Y.
Stewart M. Purinton, River Forest, Ill.
Roland Roup, Milwaukee, Wis.
Lyall Cross, Wyandotte, Mich.



ETUDE DE NU

J. J. Goizet, France

Making Friends in Foreign Lands

BY SYLVIA SMINKEY *

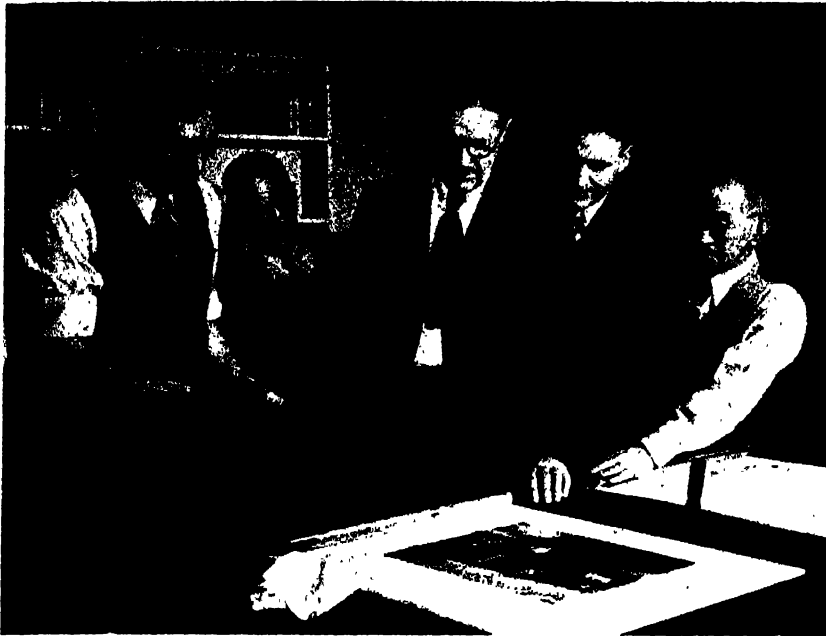
ONE of the functions of the PSA International Portfolio Exhibits is to find American "pen pals" for photographers all over the world who desire to meet and correspond with an American photographer. Would you like to write to a photographer abroad? If you are studying a foreign language it might help your study to correspond with a photographer in the country where that language is spoken. If you were born in a foreign country you might like to write to a photographer in your native country.

Many foreign photographers are eager to exchange views on photographic methods, processes, and materials; and fortunately for American photographers all of the letters received from foreign countries have been written in English, some of them oddly phrased but they have been understandable, and that is all that matters.

* General Secretary, PSA International Portfolio Exhibits.

There must be other photographers in the PSA like the student at the University of Wisconsin who wrote saying that she is studying the Italian language and would like to be put in touch with some photographer in Italy, to whom she can write and exchange ideas in photography and thus put into practice her newly acquired language. Letters have been received from India, Germany, Australia, England, Hungary, Finland, Sweden, and Egypt written by photographers in all walks of life, and of all ages; and through the PSA International Portfolio Exhibits, American photographers with the same interests, approximate ages, and nationality have been found to correspond with their writers.

Wouldn't YOU like to know what photographic conditions are like in other countries; exchange photos and photographic publications, and become friends with some foreign photographer? It is difficult to describe the fascination and



Percy W. Harris, FRPS, President of the Royal Photographic Society of Great Britain, and Associate of the Oval Table Society, watching the making of a dye transfer color print in the Shigeta-Wright studios during his recent visit to Chicago under the auspices of the Anglo-American Portfolios. Left to right: Roy Petersen, Burton Holley, Percy Harris, William Sminkey, Harry Shigeta.

interest in writing to a "far-away" fellow photographer. One feels completely uninhibited and prompted to tell the "other fellow" all about oneself.

Some foreign correspondents, like one German journalist who sends snapshots of his lovely wife and children, and tells of his daily work and his admiration for our American magazines, are very anxious to correct any impression that they are not normal, even if conditions are not. Their letters are individual voices interested only in photography, and there has been no propaganda or attempt to alter world conditions. They are the photographers in all lands who are reaching out for American companionship; for broader horizons and a word of hope from some American photographer, telling them that things are not so bad everywhere in the world.

A very touching and tragic letter was received from a Dutch girl in Germany. During the war she was sent to the Reich as a slave laborer after her parents had lost all their properties through bombing. Unable to return to her own country now as, so far, no recompense has been made for their war-time loss, the whole family is "imposed with deplorable sufferings and misery." However she does not ask for sympathy or help; merely saying that she would be "very glad to know of the American way of life in Foto-business, of your Foto-Clubs, etc." Through the PSA International Portfolio Exhibits activity one of her countrymen in the Pictorial Division will answer her letter, and we know that he will tell her of our "American way of life in photography."

A cub reporter in Australia writes pages about his trials and tribulations in the

photographic field. He tells about the shortages of materials, and the exposure problems brought about by the extreme harshness of light. His letter, however, is full of the energy of youth telling that, although he is "definitely not photogenic," he would like to exchange views with a photographer his own age in this country. It sounds like fun!

All these glimpses of life in other countries make us feel very humble, and grateful for our association with PSA and the PSA International Portfolios. This photography is a great hobby — it breaks down all barriers of race, creed, education, and distance; and it helps us expand both mentally and emotionally.

Do you want some "human interest" in your photography? Then send your name and address to Sylvia Sminkey, General Secretary, PSA International Portfolio Exhibits, 1626 Juneway Terrace, Chicago 26, Illinois.

* * * * *

Harry A. Langer, now an "ARPS," (Congratulations, Harry!) reports that the organization of Circle 2 of the Cuban-American Portfolios has now been completed. The American Secretary will be William Farnsworth Good of Chicago, Illinois. The Cuban Secretary will be Jorge Figueroa of Havana, Cuba. Both Secretaries are members of the First Cuban-American Portfolio.

PSA Starts International Medical Portfolio

Burton D. Holley, APSA, and Dr. Peter Hansell, FRPS, of London, England, were recently elected Associates of the Oval Table Society.

Dr. Hansell, who is Chairman of the Medical Group of the Royal Photographic Society, has just completed a tour of American hospitals under the auspices of the American Medical Association, studying medical photographic methods here in the States.

One accomplishment of Dr. Hansell's trip will be the organization of a Medical Portfolio as a circle of the Anglo-American Portfolios which will start in operation shortly. Membership in the United States will be open to Pictorial Division members who are associated with the medical profession. For information about joining write to Burton D. Holley, 4425 Seeley Avenue, Downers Grove, Illinois.

Spee Speaking . . .

It's happened to all of us who are members of portfolio circles. We get our card from Eldridge, telling us that portfolio number so-and-so will arrive on the seventh of the following month. We are pleased. We get a print ready. We tell our friends to stand by for a treat. We watch for the Express man. The seventh comes, goes — and so does the eighth, the ninth, the tenth, the fifteenth, and the thirtieth. Still no portfolio!

Long before the thirtieth arrives we start muttering in our beards. We damn this one and that one. At last, the portfolio *does* arrive, and we're happy again. It was worth waiting for. We're busy the evening it arrives, so we can only take a peek at it. The next evening we really look it over, with a couple of friends from the cc. The next evening some friends ask us out to dinner, and the following evening we start to do our criticisms, but we find we have a headache and we give up after commenting on four prints. The next evening we complete the job of criticism, but in the course of the evening the Program Director calls up and asks us if we have any ideas for the following week's program. We ill-advisedly mention the portfolio, and he seizes upon the idea as a drowning man upon a straw. We agree to hold the portfolio over until next Tuesday. Wednesday afternoon we send it on its way.

Adding the whole score, we find we have kept the portfolio eleven days.

It's happened to you and it's happened to me, but it's something that shouldn't happen to a dog.

Our official Commentators are now taking care of their jobs promptly and efficiently, and if you and I and the rest of the guys and gals in each circle will make a real effort to get each portfolio out in *four* days, instead of the allotted five — or instead of six or seven or eleven or fifteen days — the time will quickly come when those "get-ready" cards from Eldridge will arrive at shorter intervals, and instead of the portfolio arriving on the promised seventh of the month, it will show up on the fifth or sixth.

I've said it before, but I think it's worth saying again: in every respect, the fate of the portfolio is in *our* hands — yours, and mine. Personally, I've made a solemn resolve to have each of my four



SPONGE FLEET

Watson McAlexander

portfolios on its way in less than the allotted five days. I move we make it unanimous!

It won't be long now until we get together in Cincinnati for the Big Show. I'm looking forward, with a great deal of anticipation, to meeting a large number of men and women who I have met, and have learned to like, through my portfolio circle activities. Family reunions and class reunions are fun, but these circle "reunions" should be even more interesting, because they revolve around the most popular hobby in the world!

A Gold Mine Between the Covers

In some portfolio circles, the Notebook seems to be treated as a sort of necessary evil. Each new member dutifully pastes in a picture of himself and attaches a brief and too-modest autobiography — and there the Notebook stands until a new member is included.

I believe that these Notebooks are in the minority, however. In many circles the Notebook grows prodigiously in the course of each circuit. Each newcomer is joyfully greeted by every one of the older members, and arguments regarding the merits of certain pictures spill over into the Notebook. Page after page is given over to questions and answers and formulae, and darkroom practices which have been discovered or rediscovered, and seem worth passing on.

It goes without saying that these are the best circles, and the circles which show the most progress. It's axiomatic that you can't take out of anything more than you put into it, and if you are only grimly methodical and conscientious in your portfolio activities, you'll get no warm fellowship from it.

If you happen to belong to one of the portfolios in the minority group, where

there seems to be an air of aloofness on the part of all concerned, try breaking the ice with some real, heart-felt, enthusiastic comments. If somebody needs to be slapped down, slap him down — good-naturedly, of course. If you have praise to give, give it generously and exuberantly. If you have questions to ask, ask them in big letters, and if you have an idea that you think is worth passing on, go ahead and pass it on, and ask others to do so.

You've been to parties before now where everyone sat on his hands, and the party started to die on its feet — until some live wire showed up, started the ball rolling, and put life into the affair.

People who can do this are traditionally known as "the life of the party" and every smart host and hostess makes a point of being sure that at least one such individual is included in every party.

If the members of the portfolio to which you belong, or one of the portfolios to



WATSON McALEXANDER

which you belong, are figuratively sitting on their hands, why not get the party under way by becoming the life of the party yourself?

It's easy, and it's lots of fun — and by the time that particular portfolio reaches you again, if you will follow the suggestions made here, we will bet you the newest gadget against a quart of badly oxidized developer that it will be an utterly *different* — and better — portfolio than it was before.

The PSA Portfolio Medal Award

We are pleased to announce another PSA Portfolio award winner:

Winner — Watson McAlexander, Birmingham, Alabama

Print — SPONGE FLEET

Portfolio — PSA Pictorial Portfolio 7, Circuit 4

Salon — The 8th St. Louis International Salon

Although not a beginner in photography, the "Sponge Fleet" is the first print that Mr. McAlexander has sent to a salon. In writing about his success, Watson McAlexander said in part:

I was certainly surprised to be among the early winners and if that is any indication, it may be quite a while before you have the 100 winners you have set as a goal. I believe it would be possible from this indication for a member joining a portfolio now to get in on the 100 medals.

I am looking forward to getting another portfolio for they are my prime interest in PSA and my best argument for joining.

My wife belongs to PSA, having joined in 1940, and was an early portfolio member; and it was the desire to be a member of a portfolio that influenced me to join also.

I believe the portfolios to be the outstanding activity of PSA.

Another winner will be announced in the next issue of *The Folio*. If you are eligible to win one of these medals, why not try for it now?

The Portfolio Circle Secretary

Because of the growth and expansion of the PSA American Portfolios it has been decided to appoint Portfolio Circle Secretaries to assist in the operation. It will be a great deal easier for one person to keep one portfolio moving on schedule and traveling along as it should, than it is for one person (the Director) to keep all 65 to 70 portfolios on schedule and moving smoothly.

Each Portfolio Circle Secretary will be a member of his Circle, and his duties will be to:

1. Prepare the portfolio prior to starting on each circuit.
2. Establish the schedule of each circuit.
3. Notify members of the roster and the schedule at the start of each circuit.
4. Remind each member two or three weeks in advance of the arrival of the portfolio.
5. Record the arrival and shipment at each scheduled stop, and endeavor to keep the portfolio moving as close to schedule as possible.

Each Portfolio Circle Secretary will be responsible for the efficient operation of his circle. He will be supplied with a manual covering the duties; and at the start of each circuit, furnished with all the necessary materials.

Under normal conditions, but two evenings will be required in the course of a year to set up the circuits; and just a few minutes each week to record the movements of the portfolios.

The following Portfolio Circle Secretaries have been appointed for the Pictorial Portfolios:

Circle 1	Richard Birge, North Platte, Nebr.
Circle 3	Dorothy Cashman, Springfield, Ill.
Circle 4	Floyd Piper, Streator, Ill.
Circle 5	Dr. C. F. Cochran, Chicago, Ill.
Circle 7	C. Elton Heglund, Jackson, Mich.
Circle 11	Jerome Siltzer, Chicago, Ill.
Circle 15	Evelyn Robbins, Springfield, Ill.
Circle 16	Jack Spenser, Owatonna, Minn.
Circle 18	Doris Martha Weber, Cleveland, Ohio
Circle 23	Herbert Schwartz, Lebanon, Ohio
Circle 25	Earl Eminhizer, Warren, Ohio
Circle 30	William F. Reeves, Dallas, Texas
Circle 36	Howard Hoar, Iron River, Mich.

Pictorial Portfolio Circles 5 and 18 are already traveling under the direction of their Portfolio Circle Secretaries; the remainder will take office on the next circuit of their portfolios. As additional appointments are made they will be announced in future issues of *The Folio*.

The Screen Hound

Last month we talked about the Portfolioists in a critical role. This month, let's talk about a familiar type of Portfolioist in his picture-making role: The Screen Hound — the guy who uses some sort of extra screen on every shot.

There's one in every portfolio — at least, it seems that way. I belong to one portfolio in which there are three Screen Hounds. All of us try to talk them out of using screens, but usually, we have only indifferent success.

I have never understood, fully, the fascination that screens have for certain pictorialists. I have seen dozens of good pictures, in the portfolios to which I belong, completely spoiled by the ill-advised use of various texture screens. It is far from my intent to make any rules for pictorialists, for arbitrary rules restrict the development of any art, but if the last several pictures you have sent out in the portfolio or the portfolios to which you belong have been printed through a texture screen, then just for fun, make a point of sending out unscreened prints for a time, and see what the reaction is.

Even though you are sure that your previous prints have been improved by the use of screens, it's reasonable to assume that the verdict of 14 other guys is more valuable and more reliable than your own opinion.

It's my hunch that your unscreened prints will be hailed with delight as universally as your screened prints have, in all probability, been panned by your fellow portfolioists!

PSA Pictorial Portfolio 52

Robert T. McClelland, Wilmette, Ill.
Peter C. Jung, Menasha, Wis.
Esther Peters, Rochester, Minn.
Ted I. Carr, Great Falls, Montana
Hal Carver, Medford, Oregon
Ray H. Witherill, Redding, Calif.
T. S. Hall, Los Angeles, Calif.
My. A. R. Sweeney, La Jolla, Calif.
Boyce Martin, Jr., Corsicana, Texas
H. Jack Jones, Montgomery, Ala.

Mrs. Marion B. Ferry, Burbank, Fla.
Clifford N. Cox, Jr., Conover, N. C.
Herbert E. Schuster, Brooklyn, N. Y.
A. S. Watson, Oil City, Pa.
John Matis, Jr., Cleveland, Ohio

PSA Portrait Portfolio 7

James P. Scott, Jr., Beloit, Wis.
Eugene Wigdahl, Northfield, Minn.
Cecil Berfield, Iowa Falls, Iowa
C. R. Freeborn, Lincoln, Neb.
H. I. Trask, Kansas City, Kansas
J. H. Scharnhorst, Bloomington, Ill.
William Felix Kolar, Berwyn, Ill.
Allen L. Horvath, Dayton, Ohio
Prescott V. Kelly, Birmingham, Ala.
Robert O. Loftis, Ft. Lauderdale, Fla.
C. W. Shackelford, Wilmington, N. C.
John V. Kohlhaas, Philadelphia, Penn.
Stanley Vlatts, Brooklyn, N. Y.
Richard W. St. Clair, Cambridge, Mass.
Mrs. Eugene N. Lampert, Buffalo, N. Y.

PSA Portrait Portfolio 8

Rowland T. Goette, St. Louis, Mo.
Milton Stevenson, Chicago, Ill.
Paul B. Miller, South Bend, Indiana
Walter J. Husband, Hesperia, Mich.
William J. Van Idour, River Rouge, Mich.
William Eugene Hemmings, Shaker Heights, Ohio
M. E. Voltz, Buffalo, N. Y.
John W. Hodges, Oneida, N. Y.
Edward K. So, Boston, Mass.
Arthur Reed, Pawtucket, R. I.
George Braun, Poughkeepsie, N. Y.
W. P. Leuzler, Tuckahoe, N. Y.
G. N. Guam, Villanova, Penna.
Art McLaughlin, Pittsburgh, Penn.
George R. Patterson, Indianapolis, Indiana

The Pictorial Division Go-Getters

As you read this, there is less than a month to go before the GO-GETTER Campaign closes, on September 30th. If you are not represented there is still time, and you may be able to finish at the top of your State and win one of the 50 medals, to be presented at the Convention in Cincinnati. Send in a new member for the PSA and Pictorial Division for three points, or more if you have what it takes!

GO-GETTERS to June 30, 1948

State	Go-Getters	Points
Alabama	Watson L. McAlexander	12
Arizona	No GO-GETTERS (here's your chance!)	0
Arkansas	No GO-GETTERS (go to it!)	0
California	M. M. Deaderick	27
	Vernon E. Broadbent	
	Fred R. Archer	
	† Frances S. Robson	6
	Dr. J. F. Haid	6
	Julian E. Hiatt	6
	Claxton Searle	6
	J. Philip Rambara	3
	W. Warren Callow	3
	Jack Cannon	3
	Richard Chatten	3
	Violet Cooke	3
	Reginald Cross	3
	Marion G. Evans	3
	Harry J. Forsythe	3
	John S. Goodwin	3
	Mrs. Laurence E. Gray	3
	J. B. Kilpatrick	3
	Clarence Mason	3
	Dorothy I. McArthur	3
	I. Newman	3
	Harold L. Oldfield	3
	Ruth Penberthy	3
	Walter G. Treadwell	3
	S. P. Weston	3
Colorado	Earle Cochran	3
Connecticut	John W. Kaufman	36
	L. Edwardson	3
Delaware	† Edward T. Howell	6
	Dr. Paul A. Shaw	3
	George E. Smith	3
D. of Columbia	No GO-GETTERS!	0
Florida	Lewis D. Solomon	6

State	Go-Getters	Points
Georgia	No GO-GETTERS!	0
Idaho	† Don E. Haasch	3
Illinois	J. Philip Wahlman	36
	† Eldridge R. Christhill	34
	† Lewis T. Reed	21
	Charlotte L. Fredrick	18
	Dorothy M. Cashman	15
	† Anne Pilger Dewey	12
	† Ragnar Hedenvall	9
	† Burton D. Holley	9
	Edward H. Lehman	9
	† Harry A. Langer	9
	† William V. Sminkey	9
	† Sewell Peaslee Wright	9
	Merlin C. Harman	6
	H. J. Johnson	6
	Walter E. Parker	6
	Timothy A. Barrett	3
	George W. Blaha	3
	Dwight M. Chambers	3
	E. J. Ensenberger	3
	George C. Harford	3
	Andrew F. Henninger	3
	† W. Howard Fredrick	3
	Theodore R. Ingram	3
	Blanche Kolarik	3
	Ross W. McKinstry	3
	Mr. Schlanger	3
	Harry K. Shigeta	3
	Louis A. Van Puyenbroeck	3
	† Rennie L. Weber	3
Indiana	Dou Loving	6
	F. G. Gurdiner	3
	† Donald Jameson	3
	William M. Krider	3
	Frederick O. Schaffner	3
Iowa	No GO-GETTERS!	0
Kansas	Dr. Harold E. Morgan	6
	† Charlotte Kessler	3
	† Blanche M. Lentz	3
	W. D. Morning	3
Kentucky	Frank H. Richteressing	12
	Dr. W. Brooks Hamilton	3
	R. F. Schuhmann	3
Louisiana	A. E. Woolley, Jr.	6
Maine	N. L. Saltzman	3
Maryland	Caryl R. Firth	9
	M. Leonard Oppenheimer	9
	Charles E. Emery	3
	† Thomas T. Firth	3
	John R. King	3
	Tilghman McCabe	3
Massachusetts	† Cecil B. Atwater	3
	Kenneth J. Conant, Jr.	3
	Milton Cusher	3
	Gisela A. Ellis	3
	Benjamin H. Hunt	3
	Theodore M. Stein	3
Michigan	† J. Elwood Armstrong	24
	Michael J. Roll	24
	James D. Bobb, Jr.	18
	Charles B. Phelps, Jr.	12
	Lyall F. Cross	6
	Florence McGee	6
	Robert W. Cahill	3
	Theodore O. Claus	3
	Jean Elwell	3
	Edward A. Ketterer	3
	Clare F. Kornieck	3
	Roy E. Lindahl	3
Minnesota	† Dr. W. Warren Roepke	23
	Dr. H. B. Adair	9
	Harold S. Fay	3
Mississippi	J. M. Endres	9
Missouri	S. Ashen-Brenner	6
	Mrs. T. O. Seiberling	6
	† W. E. Chase	3
	Charles S. Martz	3
	Frank Meister	3
Montana	Carlton L. Lingwall	15
Nebraska	† Sten Anderson	12
	Dr. John Anderson	3
Nevada	No GO-GETTERS!	0
New Hampshire	Edmond E. Poulin	3
	† H. W. Wagner	3
New Jersey	Fred Quellmalz, Jr.	71
	Max A. Hofmann	3
	E. K. Kaprelian	3
	John J. Reiner, Jr.	3
	R. B. Stradling	3
	V. L. Strahan	3
	Thomas Zito	3
New Mexico	Harry Hall	3
New York	Edna V. Tucker	27
	Chester W. Wheeler	18
	Adolph Fassbender	12
	Herman de Wetter	9

State	Go-Getters	Points	State	Go-Getters	Points
	† B. Erle Buckley	8		† Raymond Caron	6
	Helene Sanders	6		Julius Kappel	3
	Edward T. Swasey	6		William W. Fruet	3
	Harold A. Baker, Jr.	3		F. H. Hopkins, Jr.	3
	Joseph M. Bing	3		† Edward C. Walsh	3
	Florence R. Bittman	3	Miscellaneous	General Publicity	629
	Theodore L. Bronson	3			
	Tom Burton	3			
	Arthur Carpenter	3			
	Clara Cohen	3			
	Bernard M. Johnson	3			
	E. B. Kelley, Jr.	3			
	Walter V. McKee	3			
	J. W. McMaster	3			
	Clifford P. Obrien	3			
	Louis J. Parker	3			
	Gordon K. Smith	3			
	Earl A. Spear	3			
	Ralph H. Sutherland	3			
	Arthur M. Underwood	3			
	Henry A. von Kroge, Jr.	3			
North Carolina	No GO-GETTERS!	0			
North Dakota	R. J. Blemer	3			
	Henry Boyenreif	3			
Ohio	† P. H. Oelman	27			
	John Matix, Jr.	24			
	Wallace J. Stevens	20			
	Axel Bahnsen	9			
	Bernard G. Silberstein	6			
	† Doris M. Weber	6			
	John O. Hay	3			
	Ralph I. Higgins	3			
	George R. Hoxie	3			
	Dr. F. H. Jacobs	3			
	Carl Mansfield	3			
	David J. McPheeters, Jr.	3			
	Dorwin L. Snyder	3			
	F. Elliot Westlake	3			
Oklahoma	James W. Davis	9			
	Frank J. Heller	3			
	William Sugi Moto	3			
	William F. Shepard	3			
Oregon	Charles E. Watson	6			
	Dr. Jess R. Baker	3			
	Aubrey E. Perry	3			
Pennsylvania	† John R. Hogan	143			
	† Richard R. Koch	21			
	† Philip Cass	15			
	Paul J. Wolfe	6			
	† J. S. Bradford	4			
	Charles K. Arnold	3			
	Wilson R. Browne	3			
	Dr. I. Clyde Corning	3			
	Katherine F. Erwin	3			
	Oliver Croas	3			
	John B. Mengel	3			
	George Repa	3			
Rhode Island	† Kenneth R. Phinney	6			
	Thomas B. Reed	3			
South Carolina	No GO-GETTERS!	0			
South Dakota	J. W. Fox	3			
	Mac McKethnie	3			
Tennessee	Herbert Jackson	6			
	Dr. M. E. Stevenson	3			
Texas	U. Stephen Johnson	36			
	Charles E. Wendt	12			
	David F. Gray	6			
	† W. F. Reeves	6			
	Donald J. Hagan	3			
	Dr. L. L. Handly	3			
	Doyle E. Keeling	3			
	Kay Yamada	3			
Utah	Barney De Vietti	6			
Vermont	John W. Doscher	9			
Virginia	Charles Baptie, Jr.	3			
	Harold F. Meath	3			
Washington	Joseph W. Marshall	9			
	George I. Kinkade	6			
	Chao Chen Yang	6			
	Joseph W. Finden	3			
	Jon Rasmussen	3			
West Virginia	John J. Hamrick, Jr.	12			
	† W. Dovel Le Sage	3			
Wisconsin	† Ray Miess	57			
	Harold C. Berkholtz	12			
	James P. Scott, Jr.	12			
	† Andree Robinson	12			
	Roland K. Roup	9			
	E. A. Byrsdorfer	6			
	Ray C. Fahrenberg	6			
	Alan J. Dale	3			
	E. F. Daly	3			
	Jack E. Wiener	3			
	Gerhard K. Willecke	3			
	Leola Puerner	1			
Wyoming	No GO-GETTERS!	0			
Canada	Blossom Caron	18			

† Not eligible for the bronze medals.

Nomination of Officers

The Pictorial Division Nominating and Elections Committee, consisting of J. S. Bradford, Sten Anderson and Frances S. Robson, has nominated the following officers, to serve during the next term, starting at the Convention in Cincinnati:

Chairman -- Burton D. Holley, APSA
Vice-Chairman -- William V. Sminky
Secretary-Treasurer -- Ray Miess

By authority of a letter from the Chairman of the Pictorial Division to the PSA By-Laws Committee, dated January 26, 1948, as ratified by the PSA Board of Directors at the Rochester meeting of March, 5, 6, 7, the election will be carried out by the Pictorial Committee, and the result will be announced in the October JOURNAL.

Coming Exhibitions

Puyallup. (M) Closes Sept. 7. Exhibited Sept. 18-26. Data: Western Wash. Fair Assoc., Puyallup, Wash.

Columbus. (M, C, T) Closes Sept. 8. Exhibited Sept. 13-Oct. 5. Pictorial, Nature, Color divisions. Data: Fred H. Braunlin, 456 Elmsmere St., Columbus 6, Ohio.

Houston. (M) Closes Sept. 13, exhibited Oct. 10-24. Data: Patye Bullfaldt, Museum of Fine Arts, Houston, Texas.

Louisville. (M, T) Closes Sept. 14, exhibited Oct. 1-17. Data: Thomas E. Muldoon, 1914 Wrooklage Ave., Louisville 5, Ky.

Zaragoza. (M) Closes Sept. 15, exhibited Oct. 5-25. Data: Secretary, Sociedad Fotográfica de Zaragoza, Plaza de Sas, 7-Zaragoza, Spain.

Pasadena. (M) Closes Sept. 15, exhibited Sept. 28-Oct. 16. Data: Paul F. Johnson, 35 North Raymond Ave., Pasadena 1, Calif.

Victoria. (M) Closes Sept. 17, exhibited Oct. 17-24. Data: Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Can.

Ukiah. (M) Closes Oct. 1, exhibited Oct. 8-10. Data: Paul L. Hansen, 512 Mull St., Ukiah, Calif.

PSA. (M,C,T) Closes Oct. 6 (Technical, Sept. 25); exhibited Nov. 3-14. Pictorial, Nature, Technical, Color, Motion Picture, Photo-Journalism divisions. Data: Clarence Ruchholtz, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

Trail. (M, T) Closes Oct. 10, exhibited Oct. 27-30. Data: Trail CC, Box 35, Trail, B. C., Canada.

Chicago. (M) Closes Oct. 13, exhibited Oct. 31-Nov. 28. Data: Mrs. Anne P. Dewey, Chicago Historical Society, Clark St. and North Ave., Chicago 14, Ill.

St. Louis (Miss. Valley). (M, C, T) Closes Oct. 20, exhibited Nov. 6-21. Data: Norman Brice, 51 Ridgemoor Dr., St. Louis 5, Mo.

Minneapolis. (M,T) Closes Oct. 25 (slides), Nov. 2 (prints), exhibited Dec. 6-30. Data: Geo. C. Johnston, 114 S. 5th St., Minneapolis, Minn.

Omaha. (M) Closes Nov. 8. Exhibited Nov. 24-Dec. 19. Data: Mrs. Edwin Mogridge, 6031 Manderson St., Omaha, Nebraska.

Detroit. (M,C,T) Closes Nov. 15. Exhibited Dec. 19-Jan. 9. Data: Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

Albany. (M) Closes Nov. 16. Exhibited Dec. 9-Jan. 3. Data: Mrs. Mabel Lehman, 445A First Street, Albany, N. Y.

Lucknow. (M, C) Closes Dec. 15, exhibited Feb.-Mar. Data: Sec., U. P. Amateur Photographic Assoc., 10 Cantonment Rd., Lucknow, India.

psa

BY LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

THE NATURE CC of Chicago elected a new slate of officers for the coming season installing Willard H. Farr as the President. Subjects for the contest program in which both regular and associate members compete were selected. These include zoo animals, scenery, fall wild flowers, moon, larger animals, ferns, insects, ice and snow, water, and spring wild flowers.

Fascinating Fungi

The halcyon days of autumn draw the vagabond photographer down flaming woodland paths and into bright wayside areas. He strives to preserve on film some of the mellow glow of the season and to illustrate the bountiful plenty flaunted before him.

Typical of the time of the year and excellent as camera picture material are the many varieties of fungi which flourish in the forests, fields, and meadows.

Fungus growths are either saprophytes living on dead vegetation or parasites dependent upon living plants. Many kinds occur which with the aid of a microscope become excellent photographic subjects. This group includes the molds, mildews, rusts, smuts, and dry rot. The larger forms can be pictured with the average camera equipment. They are the puffballs, mushrooms, and the toadstools. Variations in sizes, shapes, and textures keep them ever fascinating. They are especially striking when photographed in color since they exhibit many tints and tones ranging through shades of brown, tawny saffron, brilliant red, and delicate rose. The use of side and back lighting emphasizes texture and form and helps to produce dramatic black-and-white effects. For close-up work a reflector should be employed to eliminate deep shadows.

Mushrooms vary in form but generally the shape consists of a stem with a cap producing an umbrella-like arrangement. Beneath the cap are the gills or a fleshy structure containing pores. The spores by which these plants reproduce are developed there. Under the proper conditions of food, temperature, and moisture a spore grows into a long filament. In time this filament forms a dense network of spawn which is termed mycelium. The active life span of mycelium is measured in terms of years and even centuries. Many kinds of mushrooms grow slowly below the soil. When they are nearly formed a rain will make them spring up overnight.

Some fungus growths are easily identified by their color, size, and shape. Others are more difficult and it becomes necessary to study the specimens in several stages of growth in order to make positive identification.

Puffballs are easily found. In late summer they grow on the ground in damp shady areas and grassy fields. In the

early stages they look like rounded white masses. The interior is solid and is made up of threads and spores. When they attain maturity the threads break up and with the spores create the dark dust which issues from them. Earth stars are among the most curious of the puffballs. They consist of two layers of skin. At maturity the outer layer splits off in pointed sections but remains attached to the base holding the tiny ball on a star-shaped throne.

The stinkhorn is readily recognized by its very offensive odor. The cap and stem are composed of a pitted network. The spores are formed in the chambers of the cap and as they ripen the material composing the chambers dissolves into a heavy liquid in which the spores float. Insects are attracted by the odor of this substance and many come to feed or lay their eggs thus carrying away spores to continue the species.

The group of mushrooms known as the ink caps are photogenic. Some of the varieties grow close together in groups forming excellent arrangements for pattern and texture shots. Characteristic of this genus (*Coprinus*) is the fact that upon reaching maturity the gills liquefy forming a slimy black substance. This process is brought about by enzymes produced by the fungus which digest the cells of the gills and cap and is designed for the purpose of liberating the spores. Familiar types are the shaggymane and the mica cap.

Always stirring the imagination are the circles of mushrooms known as the fairy rings. A few spores are enough to begin a circular area of mycelium. After several years mushrooms appear near the outer edge of this circle. Year after year the mycelium advances outward and mushrooms spring up at the edge of the ever-growing ring. Calculations have been made of the rate of advance of the mycelium and some rings have been found to be several centuries old. Fairy ring mushrooms are capable of withering in dry weather and reviving and regaining freshness after a rain. They grow in pastures, meadows, fields, and lawns.

The bracket fungi, of which there are many species, have three commonly known types which display these colors: gray above and creamy white below; coral-red on top and pale yellow beneath; and yellow both above and below. Some of the shelf fungi live on dead stumps and branches while others do great damage to living trees, shortening their life span by many years.

Frequent trips through autumnal fields and forests will bring to view many colorful fungi which will form fascinating additions to the nature photographer's file.

Coming Nature Exhibitions

6th PSA, Cincinnati, Nov. 3-24. Deadline October 6. Four slides \$1.00, four prints \$1.00. Forms: C. C. Ruchhoff, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

1st Maryland, at Baltimore Museum of Art, Jan. 4th. Deadline Dec. 7. Four prints \$1.00. Forms: Earl H. Palmer, 2101 Bolton St., Baltimore 17, Md.

SEE YOU IN CINCINNATI

Color Division

-BY GEORGE W. BLAHA-
6240 S. Artesian, Chicago 29, Ill.

Who's Who in Color Slide Photography

1947-1948

In the following listing only those exhibitions which have met established standards for recognition are included. Accordingly, two American exhibitions and all foreign exhibitions are omitted, most of the latter because they permitted entries of more than four slides (in some cases, up to 15 were allowed).

The requirement, effective during the past season, that the gap between deadline and end of exhibition could not exceed six weeks has been found helpful to both exhibitor and exhibition. The exhibitor does not have his slides retained so long. The exhibition committee (for composite shows which include prints and slides) benefits because the slides usually can be returned and out of the way before it is time to return prints.

Acceptances in at least two recognized exhibitions each season may be considered indicative of better than average ability. There were 475 color photographers who obtained the minimum number of acceptances in the following exhibitions: Arizona, El Camino, Chicago, Cincinnati, Columbus, Duncan, Mississippi Valley, Pittsburgh, PSA, Rochester, Sacramento, Salt Lake City, San Francisco, St. Louis, Toronto, Whittier. (Nature shows are listed separately and will appear in the October JOURNAL). Other photographers who had acceptances in only one exhibition numbered 564, while there were 426 contributors who had no acceptances.

Judges' slides are not included in the following listing, but asterisks indicate how many exhibitions the individual has judged.

Name and Location	Exh.	Slides	Name and Location	Exh.	Slides
Abrams, Stanley T., Berkeley, Cal.	3	4	Bollinger, Edward A., Halifax, N. S.	2	3
Agnew, Wallace G., Chicago, Ill.	6	9	Born, R. C., Longmeadow, Mass.	9	12
Ahern, R. F., Los Angeles, Cal.	10	19	Bournique, Harry J., Glendale, Cal.	2	4
Archer, Harriette D., Geneseo, N. Y.	2	3	Brauer, Geo. F., Los Angeles, Cal.	2	5
Armstrong, A. Millard, Columbus, Ohio	3	3	Brennan, Mae, Salt Lake City, Utah	2	3
Ashton, Don P., Huntington Park, Cal.	3	5	Brennan, Jack, Salt Lake City, Utah	*6	8
Babala, Michael, Dearborn, Mich.	6	11	Brice, Norman R., Clayton, Mo.	16	41
Bahnsen, Mrs. E., Yellow Springs, Ohio	2	5	Bright, John, Summersville, W. Va.	3	7
Baldauf, Fritz E., San Francisco, Cal	2	6	Brimmer, C. H., Wausau, Wisc.	6	9
Barrett, Dr. C. E., S. Lake City, Utah	11	23	Brookins, G. E., San Bernardino, Cal.	7	14
Barrett, Odessa H., Salt Lake City, U.	*12	21	Brumfield, T. R., APSA, Columbus, O	12	23
Bartlett, Dr. Geo. N., Los Angeles, Cal	3	4	Bucher, F. M., Topeka, Kans.	3	3
Battese, Verne F., Damariscotta, Me	11	17	Burgess, Dr. J. F., Montreal, Canada	2	6
Baumgaertel, K. APSA, S. Fran., Cal.	*13	44	Burtch, Herbert P., Chicago, Ill.	3	4
Beatty, Mrs. H. D., Chambersburg, Pa	2	2	Cadot, Don, Columbus, Ohio	2	3
Bechtold, Ira C., Whittier, Cal.	5	8	Callaby, Frank W., Kenilworth, Eng.	2	3
Beese, Robert S., State College, Pa.	8	10	Cannon, Jack, San Francisco, Cal.	7	12
Bemm, Frank W., Skokie, Ill.	14	31	Caron, Ray, APSA, Montreal, Can.	2	5
Benoit, C. M., Quebec City, Canada	5	5	Carver, Richard W., Trenton, N. J.	2	2
Berkemeyer, Joseph D., Chicago, Ill.	4	5	Cate, Herbert W., Syracuse, N. Y.	6	11
Berry, Richard B., Chicago, Ill.	4	5	Chambers, A., Wollongong, Australia	2	2
Bettencourt, J. D., Manchester, Eng.	3	4	Clark, R. L., M. D., Sacramento, Cal.	5	13
Bietenberg, Rev. H., Oil City, Pa.	14	34	Clark, W. K., Red Deer, Canada	10	12
Blackhall, Wilnot J., Toronto, Canada	5	10	Coats, Arthur R., Worcester, England	2	2
Blaha, George W., Chicago, Ill.	13	22	Cocker, Miss Neville L., Buffalo, N. Y.	2	6
Blaha, Mildred, Chicago, Ill.	3	8	Cole, Bruce, Tucson, Ariz.	13	29
Blaurock, Carl A., Denver, Colo.	13	28	Collier, Fred, Columbus, Ohio	2	2
Bledsoe, Willis H., Lubbock, Texas	3	5	Colman, Dave, Salt Lake City, Utah	4	11
Blinn, Emily, Brooklyn, N. Y.	2	3	Conklin, Richard L., Rockford, Ill.	2	2
Blum, Otto R., Los Angeles, Cal.	2	5	Cook, Clarence D., Lakeside, Mich.	3	4
Boergers, Miss M. A., Buffalo, N. Y.	11	21	Cook, Mrs. Frances L., Lakeside, Mich.	4	4
Boeringer, Paul R., Honolulu, Hawaii	2	3	Cooper, Alice, San Francisco, Cal.	7	12
Boker, Miss Alouse, New York, N. Y.	2	2	Corlett, Reginald V., Toronto, Canada	5	7
Bokor, Ted, Pasadena, Cal.	*12	29	Craine, Esther, St. Paul, Minn.	2	2



Name and Location	Exh.	Slides	Name and Location	Exh.	Slides	Name and Location	Exh.	Slides
Craine, Ruth, St. Paul, Minn.	2	3	Herrick, Geo. E., Los Angeles, Cal.	3	4	McLeod, E. M., San Francisco, Cal.	2	2
Cramer, Louise, Salt Lake City, Utah	12	18	Herzenberg, Geo. L., Monterey, Cal.	7	10	McPherson, D. M., San Francisco, Cal.	2	4
Cranford, Hal R., Toledo, Ohio	3	4	Hewin, E. J., Toronto, Canada	2	5	Medbery, Mrs. H. L., Armington, Ill.	*14	37
Crawford, George, St. Louis, Mo.	6	10	Hickok, H. M., Sierra Madre, Cal.	6	6	Mello, Charles, Fall River, Mass.	3	3
Crosby, Elgora, Joplin, Mo.	4	9	Hiett, Lawrence D., Toledo, Ohio	3	6	Middley, Stanley W., La Canada, Cal.	4	9
Cross, Lyall F., Wyandotte, Mich.	2	2	Higgins, B. Howard, London, Canada	2	2	Miller, Edward O., Stockton, Cal.	8	22
Cunliffe, Selma, Methuen, Mass.	3	3	Hill, Edward A., Fleetwood, Pa.	9	24	Miller, Evan J., Harrisburg, Pa.	3	3
Cushman, Georgea W., Racine, Wisc.	3	5	Hill, J. Lawrence, Jr., Rochester, N. Y.	5	7	Miller, Hubert, Stockton, Calif.	10	20
Cushman, Stephan M., Racine, Wisc.	2	5	Hill, Wm., San Francisco, Cal.	8	12	Miller, Paul L., Seattle, Wash.	8	13
Dale, Michael C., San Francisco, Cal.	3	4	Hobbs, Edward J., Cleveland, Ohio	2	2	Miller, Robert D., La Porte, Ind.	7	9
Darling, John S., Chicago, Ill.	14	29	Hoffert, H. C., Racine, Wisc.	2	4	Minteer, Edwin C., Chicago, Ill.	2	3
Davis, Bruce R., Salt Lake City, Utah	*5	13	Holland, Floyd A., Adrian, Mich.	2	3	Mitchell, H. G., Chicago, Ill.	2	2
Davison, John E., Oakland, Cal.	2	5	Holloway, Joanna B., Los Angeles, Cal.	7	9	Mocine, Ralph F., Los Angeles, Cal.	2	5
Day, Dr. Edward C., Hollywood, Cal.	2	*4	Holst, Agnes M., Pittsburgh, Pa.	2	2	Moddejonge, John C., Cleveland, Ohio	*3	4
Day, Maurice, Damariscotta, Maine	12	27	Holton, L. G., Luton, England	2	4	Moore, Dr. Geo. A., Columbus, Ohio	3	7
Decker, Mrs. F. M., S. Lake City, Utah	8	12	Hood, Herbert R., Westfield, N. J.	2	4	Moore, Mrs. Chas., Clarion, Pa.	4	5
Dell, H. C., Toronto, Canada	*6	7	Hornor, R. B., Chicago, Ill.	11	21	Moore, Sinclair, Oak Park, Ill.	3	8
Delporte, Mrs. Margaret, St. Louis, Mo.	2	2	Houghton, Fred C., Montreal, Canada	3	4	Morgan, C. R., Cuyahoga Falls, Ohio	2	2
Dingmann, Geo. B., San Francisco, Cal.	2	3	Horvath, Allan L., Dayton, Ohio	4	4	Morgan, Wm. I., Monterey, Cal.	2	3
Dorton, Robert E., Los Angeles, Cal.	10	16	Hoss, Robert L., Los Angeles, Cal.	2	2	Morgenson, D., Yosemite N. Pk., Cal.	10	22
Douglas, A. C., Los Angeles, Cal.	2	4	Hoxie, Geo. R., APSA, Oxford, Ohio	*1	2	Morris, V. C., San Francisco, Cal.	8	19
Doyal, Inez, Sacramento, Cal.	7	13	Howe, Chas. A., Homewood, Ill.	10	16	Moyer, Foster E., Reading, Pa.	9	16
Drais, C. R., Stockton, Cal.	2	2	Hull, Harry H., Chicago Heights, Ill.	6	11	Muench, Emil, Santa Barbara, Cal.	4	8
Duval, Albert H., Galesburg, Ill.	7	8	Hungerford, Homer, Dallas, Texas	6	6	Mulder, J., APSA, Rochester, N. Y.	*10	24
East, Mrs. W. E., Evanston, Ill.	2	4	Hunter, Leon E., Woodbury, N. J.	2	3	Mutton, Victor I., Toronto, Canada	2	3
Edwards, Fred W., Chicago, Ill.	4	6	Irving, Miss Evelyn, Kamlongs, B. C.	2	3	Nash, E. R., Hanford, Cal.	5	5
Edwards, Harold C., Los Angeles, Cal.	2	3	Itzkowitz, Ira S., Brooklyn, N. Y.	2	4	Neilson, Hugh, Toronto, Canada	2	3
Edwards, Jane B., Chicago, Ill.	4	7	Ives, Dr. R. E., Stayner, Canada	2	2	Nelson, June M., Glenora, Ill.	3	5
Eidlitz, Mrs. D., APSA, Riverdale, N.Y.	7	8	Jacobson, F. H., Minneapolis, Minn.	6	8	Newhall, E. G., Birmingham, Mich.	3	4
Elster, Irene, Winnetka, Ill.	3	3	Janson, Louise Broman, Chicago, Ill.	2	4	Nichols, Tad, Tucson, Ariz.	6	11
Elwell, Edwin S., Minneapolis, Minn.	2	3	Jenks, Stella R., Columbus, Ohio	3	3	Nielson, Thor, San Diego, Cal.	2	4
Ernst, Arthur, New York, N. Y.	3	4	Jennings, Geo. J., St. Louis, Mo.	10	18	Norgaard, Mrs. E. D., Los Angeles, Cal.	3	4
Everman, Stan, Dallas, Texas	2	2	Johann, D. A., Park Ridge, Ill.	3	3	Norgaard, F. L., Los Angeles, Cal.	10	16
Ewell, Merle S., Los Angeles, Cal.	4	4	Johnson, Clarence N., Chicago, Ill.	3	3	Norona, Charles J., Los Angeles, Cal.	4	5
Ewing, Miss Mary Rita, Anchorage, Ky	3	3	Johnson, Francis L., Chapel Hill, N.C.	10	16	Nyman, Jerry, Grand Rapids, Mich.	4	10
Farkas, Thomas J., Sao Paulo, Brasil	2	3	Johnson, Geo. F., State College, Pa.	13	20	Nyquist, Robert, Minneapolis, Minn.	2	4
Faught, Dr. F. A., Philadelphia, Pa.	10	17	Johnson, G. Lewis, Winthrop, Maine	11	20	Ochsner, Dr. B., FPSA, Durango, Colo	4	10
Faulkner, Geo. L., Muskegon, Mich.	4	7	Johnson, H. J., APSA, Chicago, Ill.	*14	39	Osgood, Rachel, Chicago, Ill.	2	4
Feddern, Mrs. M., Poughkeepsie, N. Y.	2	2	Johnson, Helen B., Brunswick, Me.	2	7	Ott, Charles J., Sturgeon Bay, Wisc.	6	9
Fenner, F. E., Jr., APSA, Chicago, Ill.	*1	2	Johnston, Geo. C., St. Paul, Minn.	2	3	Owen, Julia K., Los Angeles, Cal.	3	4
Fernandez, Dr. F. Jorge, Mexico, D. F.	2	2	Johnston, Mrs. I., W. Sacramento, Cal.	2	2	Owens, Mary E., Toronto, Canada	8	12
Finne, Mrs. Vella D., Long Beach, Cal.	3	6	Joost, H. John, San Francisco, Cal.	2	6	Palmer, Margaret W., Ontario, N. Y.	3	5
Flatow, Frederick A., Meriden, Conn.	5	9	Kaylor, F. H., Alliance, Ohio	2	4	Park, Martha E., Wheaton, Ill.	3	5
Foote, Howard E., New York, N. Y.	2	5	Kemmerer, Ralph S., Hayward, Cal.	5	9	Parker, Alton J., Rochester, N. Y.	11	23
Forgie, Leon, Rochester, N. Y.	3	5	Kephart, Philip R., River Forest, Ill.	13	31	Parker, Geo. W., Bloomington, Ill.	4	5
Fuguet, Wm. D., New York, N. Y.	6	11	Kephart, Mrs. Ruth, River Forest, Ill.	2	3	Parkinson, C. W., Babylon, L.I., N.Y.	2	2
Fredrick, W. Howard, Chicago, Ill.	5	8	Kidwell, O. A., Alhambra, Cal.	2	4	Paul, Clifford B., APSA, Moline, Ill.	2	6
Fretts, Alden L., Springfield, Mass.	2	2	King, Alan G., Oak Park, Ill.	2	2	Pearce, Adelaide K., Chicago, Ill.	3	4
Friedman, M. L., Washington, D. C.	5	11	Kinsley, Chas. A., Rochester, N. Y.	5	7	Perigan, Grady, Monterey Park, Cal.	2	4
Friend, V. R., Visalia, Cal.	3	5	Kirkland, James L., Chicago, Ill.	10	20	Pett, Dennis W., Rochester, N. Y.	6	10
Gabriel, Dwight S., Chicago, Ill.	3	3	Klein, A. C., Shorewood, Wisc.	5	9	Pfening, Fred D., Jr., Columbus, Ohio	4	6
Gelling, Florence E., New York, N. Y.	3	3	Knowlton, Robert, Fredericksburg, Va.	2	2	Pieroth, Ruth, Pasadena, Cal.	2	2
Gerda, Carl, New York, N. Y.	2	4	Kolarik, Blanche, APSA, Chicago, Ill.	16	46	Pochlman, Ruth A., Milwaukee, Wisc.	6	11
Gerrild, Jorgen, Copenhagen, Denmark	2	3	Konradi, Elmer O., St. Louis, Mo.	5	9	Pomeroy, Dr. R. B., New York, N.Y.	2	3
Getchel, F. M., Oshkosh, Wisc.	3	3	Kople, Monte, Chicago, Ill.	4	7	Porter, E. R., San Francisco, Cal.	3	3
Getzendaner, C., APSA, Yakima, Wash	5	10	Krause, Earle E., Chicago, Ill.	8	11	Pratte, Dorothy, APSA, St. Louis, Mo.	5	11
Ginn, James W., Los Angeles, Cal.	5	9	Kriete, Russel, Chicago, Ill.	15	26	Pratte, Paul K., APSA, St. Louis, Mo.	2	2
Gibson, H. Lou, APSA, Rochester, N.Y.	2	3	Krimmel, John A., Boalsburg, Pa.	2	5	Price, Dr. R. W., San Francisco, Cal.	2	6
Girton, Harold, Anaheim, Cal.	6	7	Krueger, E. W., APSA, Monterey, Mex.	11	19	Price, Wm. P., Cumberland, Md.	9	12
Glyckstein, Clare, Chicago, Ill.	3	4	Kunhart, Zora, Chicago, Ill.	3	6	Proctor, Frank, Phoenix, Ariz.	15	34
Goldenough, R. L., Stockton, Cal.	2	2	Kyle, Marguerite, Columbus, Ohio	9	10	Putnam, T. W., Grand Rapids, Mich.	15	32
Goodwin, Mrs. J. E., Toronto, Canada	2	3	Lamphere, Chas. E., Oakland, Calif.	5	7	Putnam, Wilhelm, G. Rapids, Mich.	15	28
Goodwin, John S., Whittier, Cal.	4	7	Latimer, W. H., Toronto, Canada	2	3	Rachlin, Ezra, Jackson Heights, N. Y.	2	3
Gordon, Mrs. C. A., Kaycee, Wyo.	2	3	Lawler, Timothy M., Jr., Racine, Wisc.	2	2	Rahe, Helen C., Berwyn, Ill.	3	6
Gordon, Horace W., Villanova, Pa.	2	2	Lawrence, J. F., San Francisco, Cal.	4	9	Rahe, R., Berwyn, Ill.	4	6
Gray, Muriel Kay, Oak Park, Ill.	5	11	Lawrence, J. L., San Francisco, Cal.	4	8	Ramaley, Ed. J., Columbus, Ohio	*2	3
Gray, Dr. S. B., San Francisco, Cal.	7	17	Lederer, Fred, New York, N. Y.	2	2	Ramming, R. J., Webster Groves, Mo.	14	31
Gray, Wm. Head, Oak Park, Ill.	7	13	Lederhaus, Richard F., Buffalo, N. Y.	8	15	Rasmussen, Louise C., St. Louis, Mo.	2	3
Green, Chas. H., Richmond, Cal.	3	5	Lee, R. W., Los Angeles, Cal.	12	26	Rawson, Mrs. Alice B., Denver, Colo.	3	8
Green, G. L., Grand Junction, Colo.	3	4	Leibman, H., Chicago, Ill.	5	10	Rayfield, Mrs. Ralph R., Chicago, Ill.	2	2
Greener, Wm. B., St. Johns, Mich.	4	8	Levi, Edw., Chicago, Ill.	3	3	Reber, J. Watt, Wheaton, Ill.	6	8
Greenhood, H. W., Los Angeles, Cal.	2	2	Limborg, Thomas, Minneapolis, Minn.	10	14	Renick, Nelson H., Webster Groves, Mo.	6	7
Grefe, Robert E., Saginaw, Mich.	2	2	Lindsley, Mrs. H. S., Denver, Colo.	2	5	Rice, Dr. Frank E., Chicago, Ill.	6	7
Gregersen, Avls, Los Angeles, Cal.	2	2	Loeber, C., FPSA, San Anselmo, Cal.	4	6	Ringo, Mildred B., Tillamook, Ore.	2	3
Grieco, Gerald, Chicago, Ill.	4	6	Long, Carl J., Pittsburgh, Pa.	3	3	Rittenhouse, Paul L., New York, N.Y.	3	3
Griffin, Douglas, Toronto, Canada	3	4	Love, Paul, Glendale, Calif.	3	7	Roberts, James H., Lubbock, Texas	2	2
Grubb, Wayne C., Napa, Cal.	2	3	Lucas, John C., San Francisco, Cal.	2	3	Robertson, J. Edgar, Milwaukee, Wisc.	9	19
Gutleben, D. C., San Francisco, Cal.	11	21	Lynch, Kenneth C., Tulsa, Okla.	2	3	Robinson, Mrs. A., Milwaukee, Wisc.	2	2
Hallock, L. W., Yosemite Nat. Pk., Cal.	2	4	Mackrell, Robert F., Buffalo, N. Y.	5	10	Robson, Mrs. Frances S., Vina, Cal.	*9	16
Halwa, T. J., Port Credit, Canada	7	10	Mahaffey, James F., Marion, Ohio	2	2	Roby, Elias H., Cleveland, Ohio	5	10
Hamlin, Gladys E., Washington, D. C.	4	5	Mahan, Bonnie, San Mateo, Cal.	8	9	Romig, O. E., APSA, Pittsburgh, Pa.	2	3
Hammond, A. W., Los Angeles, Calif.	3	5	Mahon, R. L., Elmhurst, Ill.	2	4	Rosenberg, E. C., N. Sacramento, Cal.	4	7
Hammond, Florence, Los Angeles, Cal.	2	4	Manzer, Helen C., New York, N. Y.	14	35	Ross, Brig. Gen. MacLeod, Chicago, Ill.	5	9
Hankins, Dr. H. G., Natal, S. Africa	4	6	Marsh, H. N., Huntington Park, Cal.	2	4	Ross, Mabel, Salt Lake City, Utah	10	26
Hargreaves, Roy, Toronto, Canada	2	2	Martin, Wm., Paterson, N. J.	2	5	Rothschild, Norman, Brooklyn, N. Y.	2	2
Harkness, Vinton, Jr., Evanston, Ill.	3	4	Masters, Reynold, West Covina, Cal.	5	10	Ruch, Dr. Fred J., Plainfield, N. J.	12	20
Harries, H. M., Chicago, Ill.	2	4	Matteson, Clifford, Buffalo, N. Y.	5	15	*Saggus, Everett, Elberton, Ga.	7	7
Hauser, Flora, Minneapolis, Minn.	2	2	Matz, Raymond A., Chicago, Ill.	8	11	Saiger, Maurice, Washington, D. C.	4	4
Hauser, W. J. K., Boston, Mass.	2	4	Maugeri, H., J. Heights, L. I., N. Y.	5	7	Sandahl, H. E., Minneapolis, Minn.	3	4
Hays, Delbert C., Washington, Ohio	7	11	Maurice, Mrs. E. C., Richmond, Va.	2	2	Sandberg, Mrs. R., Chicago Heights, Ill.	5	5
Hays, Muriel J., Washington, Ohio	8	12	Maurice, Henry A., Jr., Richmond, Va.	2	2	Sanford, M. C., Salt Lake City, Utah	6	10
Hazelbauer, Carl F., Chicago, Ill.	5	8	Mayhoad, C. L., San Francisco, Cal.	2	3	Savary, W. H., North Plainfield, N. J.	11	23
Headley, Paul W., S. Lake City, Utah	4	5	McAdams, R. E., Springfield, Ohio	7	20	Schaiter, Otto S., Princeton, N. J.	3	4
Heller, Frank J., Bartlesville, Okla.	8	13	McIlraith, Janet, Evanston, Ill.	3	6	Schmenger, C. J., Pasadena, Cal.	2	2
Helmer-Petersen, K., Copenhagen, Den.	4	6	McKee, Chas. B., Sacramento, Cal.	*14	40	Schmidt, O. E., Elmwood Park, Ill.	5	11
Herche, Edward F., New York, N. Y.	6	8	McKinnie, F. C., Oakland, Calif.	2	3	Schroeder, Ethel B., Chicago, Ill.	11	20

Name and Location	Exh.	Slides
Schroeter, C., West Vancouver, B. C.	3	7
Schurman, W., The Hague, Holland...	2	4
Schwitters, Ernest, Oslo, Norway....	3	5
Scott, Morris D., Columbus, Ohio....	2	5
Seely, Mary E., New York, N. Y....	2	3
Serverson, E. Parker, Hollywood, Cal.	3	6
Sevits, W. Howard, Columbus, Ohio....	3	7
Shamel, R. A., Cleveland, Ohio....	3	4
Sharpe, Dorothy, St. Catharines, Ont.	6	7
Shaw, W. C., Marysville, Ohio....	4	5
Shea, Art F., Dayton, Ohio....	8	14
Shoblaske, L. F., Riverside, Ill....	4	4
Sick, Milton W., Rochester, N. Y....	4	5
Sickels, Harry A., San Francisco, Cal.	4	7
Simpson, Ralph O., Pasadena, Cal....	2	2
Sinicki, J. L., Astoria, L. I., N. Y....	2	3
Skimin, Jack, San Diego, Calif....	3	6
Skirakka, Walter, St. Louis, Mo....	3	5
Sminkley, Wm., Chicago, Ill....	3	5
Smith, Chester A., Pittsburgh, Pa....	2	2
Smith, Cyril Frank, Dartmouth, N. S.	3	4
Smith, E. E., Mill Valley, Cal....	2	3
Smith, Richard H., Boston, Mass....	2	4
Smith, Dr. S. W., S. Lake City, Utah	7	10
Smith, W. Gorin, River Forest, Ill....	2	2
Smith, Wells W., Salt Lake City, Utah	6	10
Snell, Hampton K., Austin, Texas....	6	11
Soper, R. W., Port Arthur, Canada...	2	3
Sorensen, Erik, Chicago, Ill....	7	10
Soule, Mildred, Hillsdale, N. Y....	3	4
Spaven, Lawrence M., Rochester, N. Y.	2	3
Speers, Donald F., S. Lake City, Utah	2	2
Spillman, K. W., Whittier, Calif....	3	4
Spurle, Chas. Henry, London, England	2	3
Sproule, Gordon, Montreal, Canada...	3	4
Stanley, John H., Columbus, Ohio....	9	21
Stark, Mrs. Alice, Toronto, Canada...	3	7
Stark, Wes., Toronto, Canada....	8	12
St. Clair, Wm., Jr., Honolulu, Hawaii	2	3
Stehlik, Frank E., Flushing, N. Y....	3	6
Stehlik, Margaret, Flushing, N. Y....	2	3
Stephens, J., Grosse Pointe Pk., Mich	4	4
Stettler, Alfred, San Francisco, Cal.	3	3
Stone, Shelly R., Oklahoma City, Okla	2	2
Sullivan, W. F., San Francisco, Calif.	8	11
Swain, Rev. J. R., Bridgeport, Conn.	12	19
Swenson, Chas. F., Fort Worth, Texas	6	7
Swiggett, Hal, San Antonio, Texas...	6	10
Tangachill, N. A., Houston, Pa....	2	3
Tannchill, Mrs. N. A., Houston, Pa....	2	2
Taylor, Owen K., New York, N. Y....	4	12
Terrell, W. R., Duncan, Okla....	2	2
Thaw, Blair, Washington, D. C....	6	9
Thaw, Mrs. Sandra, Washington, D. C.	9	14
Thayer, Allyn K., Cleveland, Ohio....	2	2
Thayer, R. T., West Newbury, Mass...	3	3
Tienstra, Peter John, Chicago, Ill....	3	4
Tietzel, Frederick A., Columbus, Ohio	10	16
Tillbeck, Jos. J., San Francisco, Cal.	14	27
Timmermann, Frances M., Chicago, Ill.	3	4
Tjornham, M. T., Minneapolis, Minn	2	4
Townsend, Bertha S., Johnstown, Pa.	14	30
Tozzi, Michael D., Trenton, N. J....	2	2
Trapp, L. A., Toronto, Canada....	6	12
Tucker, Mrs. M. E., Chicago, Ill....	3	6
Tuteur, Mrs. L. C., Tujunga, Cal....	2	2
Underwood, A., FPSA, Rochester, N. Y.	3	9
Urbain, Leon F., Chicago, Ill....	2	3
Vanden, Frin, Chicago, Ill....	*14	36
Vanden, Geo. W., Chicago, Ill....	14	35
Van Gelder, Joseph, New York, N. Y.	3	4
Van Winkle, J. E., Washington, Ohio	4	7
Veitch, R. M., Whittier, Cal....	5	5
Vipond, Jimmy, Hope, B. C....	3	3
Vogan, Sam J., Toronto, Canada....	*11	25
Wagner, A. W., M.D., Philadelphia, Pa.	2	2
Walgreen, Mrs. Chas. R., Chicago, Ill.	15	36
Walker, F. E., Exeter, Calif....	2	2
Ward, V. E., Angels Camp, Cal....	6	10
Warth, Jack, Spokane, Wash....	4	7
Wassman, Dr. M., Jr., S. Fran., Cal.	3	4
Watson, Geo. P., Burbank, Cal....	2	2
Weaver, E. W., Jr., Toledo, Ohio....	2	3
Weber, Rennie I., Chicago, Ill....	6	13
Welty, Chas. H., Chicago, Ill....	2	2
Welty, Mrs. Ruth V., Chicago, Ill....	13	24
West, Dr. Byron L., Plainfield, N. J.	3	3
Westman, Roy W., Chicago, Ill....	8	16
Weston, R. F., East Orange, N. J....	2	4
Wheeler, Stanley B., Needham, Mass.	2	2
Whipple, Roy A., Winnetka, Ill....	2	2
Whitcomb, Edwin B., Alton, Ill....	7	10
White, F. W., Toronto, Canada....	3	3
Whitehead, James C., Leechburg, Pa.	4	4
Whiteside, Mrs. Therese, Big Sur, Cal.	13	25
Wierdak, Esther, Chicago, Ill....	3	4
Wilbur, P. L., Monte Vista, Colo....	*1	1

Name and Location	Exh.	Slides
Wiley, F. Ellis, Toronto, Canada...	2	2
Wilke, John H., St. Paul, Minn....	6	13
Wilson, C. L., Marysville, Ohio....	2	5
Wilson, Henry L., Carbondale, Ill.	3	5
Winking, Paul, Evanston, Ill....	3	3
Winter, Kenneth, Weston, Canada....	2	2
Winter, William W., Hartford, Conn.	2	2
Witherill, Ray H., Mt. Shasta, Cal.	2	3
Woertz, H. M., Arcadia, Cal....	9	18
Wohlrahe, Raymond A., Seattle, Wash.	3	4
Wolf, Paul J., New York, N. Y....	6	10
Wong, Dr. G. S., Huntington Pk., Cal.	2	5
Wood, Roy L., Rochester, N. Y....	3	6
Wu, Samuel, Hollywood, Cal....	2	6
Wylie, Fred H., San Diego, Cal....	4	5
Yaeger, Ernestine M., Chicago, Ill.	3	4
Young, Arthur A., New York, N. Y.	6	12
Young, C. B., New S. Wales, Australia	3	5
Young, H. O., Kamloops, B. C....	2	5
Young, Miss Mabel, Chicago, Ill....	2	3
Young, P. W., Minneapolis, Minn...	2	3
Zelein, James C., Columbus, Ohio...	4	8

The "Who's Who" list was compiled by Color Division secretary Blanche Kolarik from card files on which are recorded acceptances from the various exhibition catalogs. Catalog errors, variations in names and addresses, etc., are investigated to insure accurate listing. However, if there are any questions, these should be referred to the secretary at 2824 S. Central Park Ave., Chicago 23, Ill.

Coming Color Exhibitions

3rd Columbus, Columbus (Ohio) Gallery of Fine Arts, Sept. 15-21. Deadline Sept. 8. Four slides, \$1. Forms: F. H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

Louisville (Ky.), J. B. Speed Art Museum, Oct. 1-17. Deadline Sept. 14. Forms: Thomas E. Muldoon, 1914 Wrecklage Ave., Louisville 5, Ky.

5th Chicago, at Chicago Historical Society Museum, Oct. 12-15. Deadline Sept. 25. Four slides, \$1. Forms: P. R. Kephart, 328 Franklin Ave., River Forest, Ill.

6th PSA, Cincinnati, Nov. 3-17. Deadline Oct. 6. Four slides, \$1. Forms: P. H. Oelman, 311 Main St., Cincinnati, Ohio.

4th Mississippi Valley, at St. Louis Art Museum, Nov. 6-21. Deadline Oct. 20. Four slides, \$1. Forms: Larry Gray, 4207 Neosho St., St. Louis 16, Missouri.

1st Minneapolis, Minneapolis, Minn., Oct. 30-31 at YWCA, Benton Hall. Deadline Oct. 25. Four slides \$1.00. Forms: Geo. C. Johnston, 114 S. 5th St., Minneapolis, Minn.

1st Tulsa (Okla.), Nov. 17-21. Deadline Nov. 10. Four slides, \$1. Forms: E. A. Nesbitt, 1042 N. Gary Pl., Tulsa, Okla.

Detroit, at Detroit Institute of Arts, Dec. 19-22. Deadline Nov. 15. Forms: J. Elwood Armstrong, 17402 Monica, Detroit 21, Mich.

Contest. 2nd International Zoo Photography Competition. Slides taken in any zoo in the world are eligible. Prizes up to \$100. Six slides, no entry fee. Deadline Sept. 15. Selected slides on exhibit Brookfield Zoo Oct. 3-31. For forms: Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

The June PSA Board of Directors meeting was convened on Saturday, June 26, 1948, at 10:30 AM at the Webster Hotel, Chicago, Ill. with the President in the chair. Present: Messrs. Chambers, Chase, Phelps, Stubenrauch, Blaha; Mrs. Dewey. The minutes of the meeting of May 22 and 23, 1948 were approved, with corrections.

The monthly financial statements dated March 31st, April 30th, and May 28th,

1948 were approved as submitted to members of the Board by mail. The itemized list of accounts receivable, dated May 28, 1948, was examined and discussed.

The steps being taken to improve Headquarters methods were outlined, especially the short-cuts made possible by the use of the new Addressograph equipment. Headquarters was authorized to rent storage space at \$10.00 a month and to obtain suitable containers to store the Library material, which would not be catalogued at this time. It was decided that the present appropriation for organizing the Library could be used for this purpose.

After discussion, it was agreed that Headquarters be authorized to take the following action as to the disposal of excess copies of the JOURNAL:

- (1) All copies of issues prior to the use of the 6 x 9 format are to be retained.
- (2) For a limited time, back copies of the JOURNAL are to be offered free to camera clubs.
- (3) At least three sets of bound volumes of all available issues of the JOURNAL are to be made up and retained for the library.
- (4) All excess copies remaining after October 1, 1948 are to be disposed of in such manner as Headquarters considers advisable.

The Board instructed the Secretary to acknowledge with thanks the electric clock presented to Headquarters by Mr. Philip Cass.

The Treasurer was authorized to request each Chapter to file with him a financial report covering its last fiscal year, and was instructed to report to the Board any Chapter not complying with his request within thirty days.

The annual report of the Chicago Chapter, covering elections and activities, was read and filed by the Chairman of the Chapters Committee.

The Chairman of the PSA National Lecture Program Committee reported on the success of the first Lecture Tour. He said that plans for future tours were progressing. He read a number of enthusiastic letters from cities visited by Mr. Oelman on the first tour.

After lunch and recess, the Board reconvened with Mr. Eldridge Christhill in attendance by invitation. Mr. Christhill told of the plans to rent a room in Evanston that would serve as a workshop for the portfolios of the Pictorial Division.

He said that no paid staff was needed at this time. He explained that enrollments had grown from 800 to 1,800 in a year's time, and that space for storage and supplies was creating a distinct problem. This plan had already been approved in principle by the Board and would become effective as soon as the lease and other commitments have been approved by the President and Treasurer.

It was the consensus that the time consumed in reading annual reports on the Convention floor could be used to better advantage in hearing the members' views. It was felt that if the reports were published in advance, the members would have opportunity to study them and that controversial subjects could be discussed intelligently.

To this end, the President was authorized to instruct the Division and Committee Chairmen to have their annual reports prepared in duplicate and placed in the hands of the President and the Editor of the JOURNAL, not later than August 15, 1948 for publication in the October PSA JOURNAL.

In connection with Article XIX, Section 4, Paragraph (b) of the By-Laws, the Board established the following administrative practice:

In conferring those honors which require Board action, the Board Members shall vote by secret mail ballot to be sent by and returned to the Chairman of the Honors Committee, and such ballots shall be mailed to the Board Members by the Chairman of the Honors Committee not less than 90 days prior to the PSA Annual Meeting.

The Board approved the use of the PSA insignia by camera clubs and other organizational members on stationery and membership cards, etc., and requested that Headquarters prepare engravings in different sizes of the PSA insignia carrying with it the words, "Member of," and that these be made available to organizational members under terms and prices determined by the Headquarters Committee.

The meeting adjourned at 4:50 PM.

The meeting was re-convened on Sunday, June 27th, at 10:30 AM. Present, Messrs. Blaha, Chambers, Chase, Jameson, Phelps, and Mrs. Dewey.

A report was read from Mr. John Magee on Foreign Circuits, indicating that good progress is being made in completing the assignment of his committee.

There was a general discussion of the entire subject of international relations. It appeared to be the consensus of the members present that our international relations should remain in the hands of the International Relations Committee whose duty it is to make recommendations to the Board on international policies and ways and means of putting such policies into effect. All Divisions and Standing Committees having international relations should be represented on this policy committee.

There being no further business before the Board, the meeting was declared closed at 1:45 PM, the time and place of the next meeting being left to the decision of the President.

Special Convention Exhibition

A special exhibition is being planned for the PSA Convention of 8 x 10 prints taken of members by members.

Isadore A. Berger, APSA, has been put in charge of the exhibit and all entries should be sent to him so as to be received before 15 October at 2200 National Bank Bldg., Detroit 26, Mich. There is no entry fee or other charge; all prints will become the property of PSA and none will be returned. All interesting data pertaining to the picture and particularly the name of the subject should be typed on a slip of paper and pasted to the back of the print so that the typed part will extend below the bottom of the print.

NEWS & NOTES

New Headquarters Fund

In addition to those donors previously listed in PSA JOURNAL the following have contributed to the *New Headquarters Fund*:

Adkins, Allen	Magre, John H., APSA
Alexewicz, Werner G.	McLeod, Ethel M.
Altwater, F. Ross, APSA	Murphy, Carol J.
Alves, John J.	Newhall, E. G.
Baker, Mrs. Elaine	Ottwein, Harold P.
Berry, Harry G.	Reinhard, E. P.
Bretsch, Albert W.	Robertson, Lynn B.
Buhle, Louis	Schlomberg, Arthur E.
Cobb, Joseph M.	Schur, Ira A.
Current, Ira B.	Shaffer, Jane
Cutting, Dr. James A.	Soderberg, Arthur E.
Hagstrom, T.	Soper, Mrs. Talia
Hamilton, Rosemary	Stevenson, Dr. Malcolm E.
Hanok, Albert	Stiles, Burage F.
Harding, Arline H.	Torgerson, Reuben G.
Harkness, Norris, APSA	Weissenburger, G. L.
Herrel, John C.	Widemark, George
Hitzenhammer, A. de V.	Walker Engraving Corp.
Karolewski, Leo F.	Kings Camera Club
Klein, A. C.	Science Museum Photo Club
Kneiple, Claude V.	Western Camera Club
Lancaster, Daniel J.	

The goal of the fund is \$5,000.00 of which 359 members have contributed \$2,078.98 to date.

PSA Convention

(Concluded from page 462)

Technical and Motion Picture Divisions—Terrace Plaza Hotel

Single	\$5.00 to \$12.00
Twin beds	10.00 to 15.00

Nature and Photo-Journalism Divisions—Fountain Square Hotel

Single	\$3.00 to \$4.00
Double bed	4.50 to 5.50
Twin beds	5.50 to 6.50

Officers and Speakers—Netherlands Plaza

Single	\$4.00 to \$10.00
Double bed	6.50 to 12.00
Twin beds	7.00 to 12.00
Suites	16.00 to 50.00

Area Leaders

Indication that many PSA members are forming in groups to attend the Convention has led to the appointment of Area Leaders to foster this movement. These leaders will function as clearing houses for information and assist convention-goers to get in touch with each other. Through this means, few will be compelled to make the trip alone. Even small parties can often get preferred accommodations from the railroads, and car pools which reduce the individual cost of travel can be organized in nearby cities.

To make this service effective, you must advise the Area Leader nearest you of your plans. A post card telling him when and how you expect to make the trip is all that is necessary. If you plan to drive and want passengers, tell him how many you can accommodate. Or if you want a ride in a car, let him know when you would like to go, and give the names of the others if there are several in your party.

The list of Area Leaders, appointed up to July 15, follows:

Pacific Coast

Northern Area

Chao Chen Yang
303 29th Ave.
Seattle 22, Wash.

Central Area

Claxton Searle
2220 Clay St.
San Francisco 15, Cal.

Southern Area

Elbridge C. Newhall
47 Rincon Vista Ave.
Santa Barbara, Cal.

West

Northern Area
Merrill Klassy
1970 Penn Ave. S.
Minneapolis, Minn.

Mountain Area

Robert Officer
355 Dexter St.
Denver 7, Colo.

Prairie Area

Sten Anderson
3247 "Q" St.
Lincoln, Neb.

South

Western Area

W. F. Reeves
4611 Rusk Ave.
Dallas 4, Tex.

Central Area

Carrol C. Turner
899 Madison Ave.
Memphis, Tenn.

Eastern Area

Hal I. Drake
Box 37 Station D
Atlanta, Ga.

Atlantic Coast

New England

Newell Green
64 Girard Ave.
Hartford 5, Conn.

Greater N. Y. Area

Victor Scales
51 E 10th St.
New York 3, N. Y.

Philadelphia Area

Robert Barrows
247 S. Juniper St.
Philadelphia 7, Pa.

Baltimore Area

A. Aubrey Bodine
805 Park Ave.
Baltimore, Md.

East

Pittsburgh Area

O. E. Romig
425 Olympia Rd.
Pittsburgh 11, Pa.

Rochester Area

Chester W. Wheeler
71 Holmes Rd. R.D. 5
Rochester 13, N. Y.

Frontier Area

Harry R. Reich
286 Schenck Ave.
North Tonawanda, N. Y.

Midwest

Detroit Area

Mrs. Jean Elwell
125 S. Cavalry
Detroit 9, Mich.

Chicago Area

D. Ward Pease
605 Lincoln Ave.
Winnetka, Ill.

St. Louis Area

W. E. Chase
4164 Federer St.
St. Louis, Mo.

Indiana Area

Donald Jameson
152 N. Delaware St.
Indianapolis 4, Ind.

Louisville Area

Frank Richterkessing
1925 Wrocklage
Louisville 5, Ky.

Blue Grass Area

A. Z. Looney
722 Sunset Dr.
Lexington 19, Ky.

Ohio

Cleveland Area

Herbert M. Howison
171 Stanford Dr.
Berea, Ohio

Akron Area

Jack Clemmer
1204 Cadillac Blvd.
Akron 2, Ohio

Columbus Area

Wallace J. Stevens
2617 Medary Ave.
Columbus, Ohio

Canada

Quebec Province

Raymond Caron
620 Cathcart Suite 315
Montreal, P.Q., Canada

Ontario

Clarence F. Sims
34 Princeton Rd.
Toronto, Ont., Canada

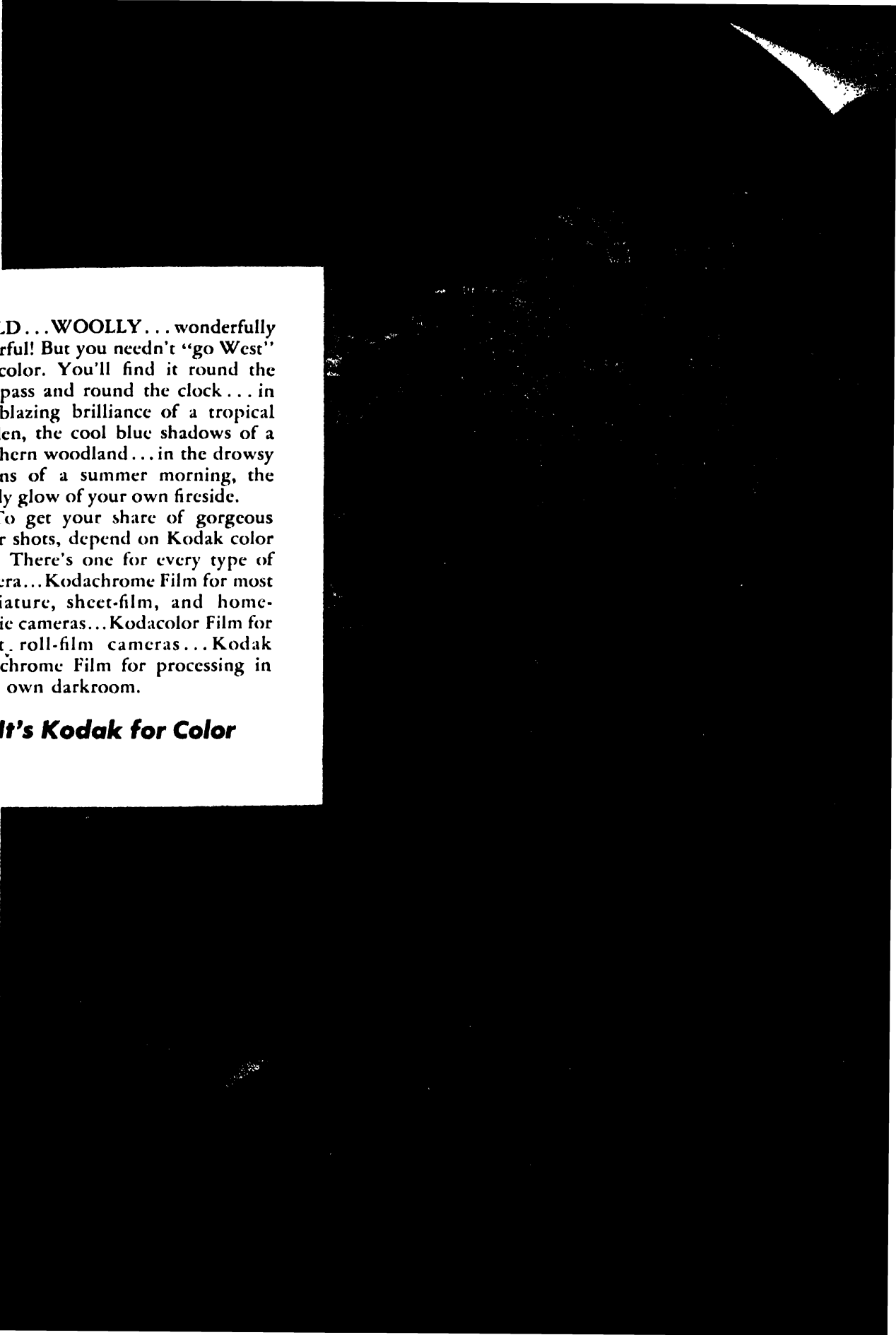
Mexico

Gordon C. Abbott
Delicias 3
Taxco Gro., Mexico

One final word. Arrange your affairs so that you will be on hand in Cincinnati, November 3-6. And bring others with you. If you want to know more about photography—and who doesn't—don't miss this great opportunity!

PSA CONVENTION

Cincinnati, Ohio, November 3, 4, 5, 6



WILD...WOOLLY... wonderfully colorful! But you needn't "go West" for color. You'll find it round the compass and round the clock... in the blazing brilliance of a tropical garden, the cool blue shadows of a northern woodland... in the drowsy greens of a summer morning, the ruddy glow of your own fireside.

To get your share of gorgeous color shots, depend on Kodak color film. There's one for every type of camera... Kodachrome Film for most miniature, sheet-film, and home-movie cameras... Kodacolor Film for most roll-film cameras... Kodak Ektachrome Film for processing in your own darkroom.

It's Kodak for Color



"Flight"—by Robert Murray, Plandome, N. Y.

ROBERT MURRAY, quick-thinking amateur, bags a duck with Kodak Super-XX Film. . . . Young Murray sighted the bird on a retaining wall one Sunday morning. While photographer and subject teetered on the wall, eyeing each other, Murray inched forward, constantly refocusing his camera. "Whoosh" went the powerful wings . . . "click" went the shutter—Bob Murray had shot a duck, at 1/500 and f/8.

Depend on famous **Kodak Super-XX Film** to stop fast action . . . offset poor light . . . increase depth of field. Supplied in rolls, packs, sheets . . . at your Kodak dealer's. Eastman Kodak Company, Rochester 4, N. Y.

"KODAK" IS A TRADE-MARK

KODAK VERICHROME FILM (rolls, packs)—fast, orthochromatic. For general outdoor use and for flash photography.

KODAK SUPER PANCHRO-PRESS FILM, SPORTS TYPE (sheets)—Kodak's fastest; for difficult shots under existing light.

KODAK OMHO-X FILM (sheets)—top-speed ortho film. Popular for pictures of men because of pronounced ruddy skin effects.

KODAK PLUS-X FILM (rolls, packs)—all-round "pan" film. Extra speed, fine grain, excellent gradation.



New England

BY NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

IF THE PEOPLE in Rochester got to wondering a few weeks back why the Kodachrome processing labs were flooded with dozens and dozens of shots of a couple of comely girls in yellow bathing suits wading in a stream, tossing big colored balls or posed against a tree, we can explain. The New England Council held its annual summer outing at Amherst, Mass., on a Sunday in July, and the Amherst CC, which was the host, not only provided two handsome models, but produced a woodland stream which was the perfect background for a lovely girl in a yellow swim suit. Result: the shutters clicked and clicked till you wondered if there could be a strip of unexposed Kodachrome within 40 miles.

The outing was a big success. Over 200 people were there, representing 20 different clubs throughout lower New England. They came from all over: Bennington, Brattleboro, Pittsfield, Springfield, Worcester, Hartford, Providence, Boston, and a good many intermediate points. Headquarters were on the campus of the University of Mass. and the program of activities mapped out by John Vondell and Don Lacroix, President and Secretary of the Council, with assists from the rest of the Amherst CC, went off so happily that everyone had a fine time.

There was picture taking all over, but most of it was up in North Amherst where our good hosts had lined up the possibilities. At noon, everybody lined up in the University Dining Hall where the cafeteria provided a chicken dinner with all the trimmings (And this you won't believe!) for 95 cents! Dinner over, people wandered back to the Memorial Building to look over the print show and competition to which everyone attending was invited to submit two prints. Later they all sat around on the grass in the shade of the maples while President Vondell presided over a short meeting devoted to a bit of business, some announcements and a couple of brief talks. Arthur Scott, of Springfield, gave a witty and informative talk on the things he got from photography and Ray LeBlanc, of Hartford, made some enlightening and enjoyable comparisons between the amateur and the professional.

There were drawings for the door prizes, three prints donated by noted pictorialists, and awards were made to the winners in the print show. H. W. Wagner, APSA, Ralph E. Day and John H. Vondell, APSA, acted as the jury and from the prints on exhibit, they picked for first, "County Fair" by Don White, of Springfield. Second was "Tulips" by Cecil B. Atwater, FPSA, of Boston, and

third was "The Maestro" by Arthur Scott of Springfield. The Gelotte Camera Store in Boston donated packages of paper as prizes for these winners.

The Portland (Me.) CC has a way of devising interesting programs. Recently, they had an evening when they experimented with pin hole cameras and brought the resulting prints to a subsequent meeting. Another evening they went out and shot pictures by the light of the full moon. First time we ever heard of that for a club program. Sounds good.

The Boston *Herald* has started a Sunday camera page conducted by one "Dr. Photofax," and it will cover photographic events around New England as well as offering sage advice about making better pictures. We don't think we will be revealing any state secret when we say that "Dr. Photofax" is that well known PSAer, Cecil B. Atwater, FPSA. Dr. Photofax will be glad to have you send him news of your club, c/o the Boston *Herald*, Boston.

Paul Sperry, of New Haven, continues to be in demand by CCs for his talk and demonstration on color printing with dye transfer. Recently he spoke on the subject to 75 members of the Bridgeport (Conn.) CC, collecting his usual "fee" of a couple of new memberships in the PSA.

The Boston CC announces that for the 12th year, its educational course will open on the first Thursday in October for a weekly series of eight lecture demonstrations. The course will stress negative and print quality and be conducted by Richard C. Cartwright of the Boston CC. It is open to the public and information about it may be had from the Secretary, 351 Newbury St., Boston, Mass.

You weren't forgetting about the PSA Convention in Cincinnati November 3-6, were you? It's an easy sleeper jump from New England, and a lot of us are planning to attend. Hope we'll see you there, too.

psa

BY BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P.Q., Can.

THE BULLETIN of the Camera Guild of Hamilton advises its members "don't hibernate during the summer." Well the Montreal CC paid heed and had a most successful picnic to John Molson's farm de luxe. There were models galore — chinchillas and porkers, bathing beauties around the tiled pool or even the brass bound kegs of beer with the genial host filling the mugs.

Regina too has urged its members to take advantage of the holiday season to photograph our national parks for pleasure and for possible gain — while the Photo

Club of Quebec means to take full advantage of the picturesqueness of the Island of Orleans and other quaint and historical spots near at hand.

Paul Dion and George Gilbert du bas du fleuve at Rimouski tell us that when their club is able to do so, it intends to join PSA. Judging by their attractive little catalogue their first club show was a success. It hung 277 prints and paid homage to their honorary president, Mr. L. O. Vallee, a grand old man who was celebrating his sixtieth anniversary as a professional photographer.

Honors do not come singly to Dr. G. B. White. Within a short space of time he received an associateship in the Royal and was elected president of the Port Colborne CC.

Quebec has been taking part in the PSA Continental Print Contest with gratifying results.

Canadian Continental

My husband has received a suggestion from the Lions Gate CC of Vancouver that a Canadian section of the PSA Continental Print contest be organized to avoid the trouble and expense of getting prints through the customs and so that the clubs would see more of other people's work. Ray is now taking the matter up with H.Q. to see what can be done. In the meantime interested clubs or individuals please send him a card addressed: Raymond Caron, 620 Cathcart Street, Montreal 2.

But to return to Quebec where enthusiasm runs high, close on the heels of a large and well run show, they are co-operating with the Quebec Provincial Exhibition which will have its Fifth National Salon in September. George Fearnley of Montreal will be the non-resident judge. We understand that next year the Quebec club plans to enter the international field with their own salon. Such members as Pauline Fiset, Gaby Tourigny and Jules Brochu have been reaping success in Europe and Cuba as well as nearer home.

A color section has recently made its initial and official entry into active club affairs.

One of the pleasures of your columnist is to go over the booklet of the Color Photographic Association of Canada. It is a most readable affair and the enthusiasm of members is contagious. Their affiliate, the Color Photographic Guild of the Maritimes, is also going great guns. Subject matter at their meetings never seems to lack variety. Sometimes semi-precious stones and colorful minerals dazzle the beholder, sometimes they are shown the exquisite beauty of mushrooms or the skating skill of Barbara Ann Scott, or perhaps scenes from the travels of Mary Owens, the Irvine Smiths, or Sam Vogan. Suitable music, fancy costumes or illustrated pinups on how the picture was made, all contribute to the success of the showings. As the Sarnia bulletin remarked about something else — its an idea to be "developed."

BY WILLIAM F. BLAKENEY

34-35 76th St., Jackson Heights, N. Y.

THE WRITER wishes to call everyone's attention to his new address, 34-35 76th Street, Jackson Heights, Long Island, N. Y. In this day of housing shortages, one might suppose that he is pointing with pride to the fact that he has a new apartment, and, of course, he is a little — but the real purpose is to notify all and sundry to send their copy for this column to him at this new address — and you can be sure he is anxious to get your copy.

Percy W. Harris, President of the Royal Photographic Society, was given a royal welcome by PSA members in New York on his recent trip here. Mr. Harris's first formal American lecture was given at the Camera Club of N. Y. under the auspices of the club and the Metropolitan CCC, his subject being "Pictorial Photography in England." A banquet was also held in his honor by the Oval Table Society with Charles B. Phelps, Jr., FPSA, president of PSA, and other PSA officers in attendance at the Hotel Biltmore, New York City.

The annual dinner of the Metropolitan CCC at the Advertising Club on June 24 concluded the activities of our second largest photographic group in America. The highlights of the evening were the awarding of the Haber and Fink gold medal to John Blinn for his print-of-the-year and the Joe Lootens Memorial Cup to Walter Watson. Helene Sanders, FPSA, Adolf Fassbender, FPSA, and Lloyd Varden, FPSA, selected the print-of-the-year; and Olga Irish, APSA, Norris Harkness, APSA, and Mrs. Lootens were the judges for the Lootens Cup. Mr. Varden and Mr. Fassbender picked Arthur H. Libman's color slide as the slide-of-the-year. The club-of-the-year went to Manhattan CC as the winner of the Len Knops trophy which was presented by former Council President Paul Gibbs; and Victor Scales, Hon.PSA, presented the Pavelle trophy to the New York Color Slide Club as the color-slide club-of-the-year. Walter McKee, PSA, was elected Council president; Victor Scales, Hon.PSA, first vice president; and John H. Magee, APSA, third vice president.

It is not good news for his many friends to hear that Stanley Katcher, APSA, of the Manhattan CC, is leaving New York permanently for Tucson, Ariz. William J. Hunn and Frank E. Gunnell, APSA, received fellowships from the Staten Island CC for their efforts in the advancement of the club in photography. Victor and Mildred Scales were presented with honorary membership in their club.

Every year the Miniature CC of New York sponsors an Interclub Competition with the leading clubs of Manhattan taking part. The Manhattan CC was the winner and now holds the cup permanently after winning it three years in a row.

At the close of their color season the

members of the Newton Ring CC were given a party by the Pavelle Color Laboratory with Mr. Varden demonstrating the process of making color prints commercially. Mr. Pavelle, as host, served a delightful buffet supper.

A complete demonstration of modern color photography, drawing an attendance of 1,000 color fans, was staged recently by the New York Color Slide Club and the Metropolitan CCC at the Needle Trades High School. The demonstration was under the direction of Adrian Terlouw, APSA, of the Eastman Kodak Company.

Mr. Strate gave a talk on "Perspective, Distortion and Movement" to a large group at the Camera Club of New York.

Mr. George Horn has become a photographic celebrity now that the press covers his lectures for their Sunday editions. George in his talks tells the members where he takes the prize-winning prints and how he made them.

At the Westfield Photographic Society the color slide show by Dr. L. H. Leggett was something the members won't forget.

psa

BY WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

PICTORIAL photography has had a long and distinguished history in Chicago. The early Chicago Salons were among the first to be held in the U. S. Records show that as early as 1901 the sponsors were primarily interested in the furtherance of pictorial photography and the exhibiting of those pictures which displayed real artistic merit. Somehow, in the course of events, there came to be two major salons in Chicago, the Chicago Salon and the Chicago International Salon. Now comes the BIG news in the form of an announcement stating "after a thorough examination of the situation, the sponsors of the individual exhibitions came to the conclusion that the best interests of Chicago as well as national and international exhibitors would best be served by ONE INTERNATIONAL EXHIBITION . . . and since by uniting a better salon from every viewpoint should be possible." The 1948 Chicago International Exhibition of Photography will be offered in lieu of the 8th Chicago International and the 39th Chicago Salon. Co-Chairmen of the new salon, Anne Pilger Dewey, APSA, and C. F. Moore, announce that closing date is set for October 13th with the judging taking place on October 16 and 17. The jury will consist of Gordon Abbott, FPSA, Edmund Kopietz and Harry K. Shigeta, FPSA.

This being election year the Minneapolis Council of CCs elected the following officers to serve for the ensuing year: George Johnson, Chairman; Bob Sicora, Vice Chairman; John Wilke, Treasurer; Ray Scott, Secretary.

Jim Bobb of the Kalamazoo CC is soliciting PSA memberships. The Club

now boasts of eight PSA members and Bob is out to make the Club 100%. Good luck Bob, we are pulling for you.

The Bloomington (Ill.) CC held their 12th Annual Salon and Dinner recently. The Salon was divided into two divisions, one for the CC members and the other for those who live in Bloomington but do not belong to the CC and residents of other Central Illinois towns and have had prints hung in recognized salons. Anne Pilger Dewey, APSA, judged the black and white prints while Mrs. Harold Medbury, PSA, judged the color slides. Considerable interest was shown by residents of other central state towns. At the banquet were to be found representatives from Quincy, Springfield, Decatur, Lincoln, Champaign-Urbana, Streator, LaSalle, Ottawa, Pontiac, Clinton, Toluca and many other nearby towns.

The Columbus Chapter of PSA has completed arrangements to present P. H. Oelman, FPSA, in a lecture entitled "Photography of the Nude" in the auditorium of the Columbus Art Gallery on the evening of September 28th.

It is always interesting to note the growth of CCs in any given section of the country. However, one of the most interesting sections has been the State of Nebraska. Two years ago there were but four CCs in the State, now there are 15 and ten are PSA affiliated. The latest CC in the State is the Lincoln Portfolio CC with qualifications for membership limited to PSA members. The officers of this new CC are Chester R. Frey, President and Sten T. Anderson, Secretary.

The Fort Dearborn CC's publication has changed its name from the *Spotting Brush* to *The Fort Dearbornite* and with the change in name came a corresponding change in editor. Jean Mowat, the new editor, certainly has a nose for news and better still she knows how to present it.

The Green Briar CC (of Chicago) again won the CACCA monthly print competition for the 16th successive year. South Bend placed second, Elkhart third, Park Ridge fourth and Fort Dearborn fifth. Congratulations, it takes a real champion to win out five years in a row in that kind of competition.

The judging of the Milwaukee Centennial Salon was held July 10th and 11th. Figures were not available at the time this column was being prepared as to the number of acceptances but from reliable authority it was learned that in excess of 2200 prints and over 1200 color slides were submitted. A dinner was held in honor of the jury: Frank Fraprie, Hon.FPSA, John R. Hogan, FPSA, Harry K. Shigeta, FPSA, Arthur M. Underwood, FPSA, H. J. Johnson, APSA, and A. E. Pohlman at the Schroeder Hotel, with 90 in attendance. "Visiting Firemen" were: Eldridge and Mildred Christhill, Burton D. Holley, Betty Parker Henderson, Vernon G. Leach, Warren Lewis, Lewis T. and Mrs. Reed, and William and Sylvia Sminkey, all of Chicago; Doris Martha Weber, Cleveland; Edgar Obma, Dodgeville, Wis.; and Roy and Mrs. Peterson.



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- B. Non-professionals — all who earn less than half their income through the sale of their pictures.
- C. Professionals — all who earn the major part of their income through the sale of their pictures.

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Each of the three classes, A, B, and C are subdivided into Action and Feature.

PRIZES

	Action Division	Feature Division
1st	\$150.00	\$150.00
2nd	100.00	100.00
3rd	50.00	50.00

10 Honor Awards (5 in each division) — \$10.00 each

	B	
1st	\$350.00	\$350.00
2nd	200.00	200.00
3rd	100.00	100.00

10 Honor Awards (5 in each division) — \$25.00 each

	C	
1st	\$350.00	\$350.00
2nd	200.00	200.00
3rd	100.00	100.00

10 Honor Awards (5 in each division) — \$25.00 each

COLOR

1st	\$350.00
2nd	200.00
3rd	100.00

10 Honor Awards — \$25.00 each

Special Press Award — \$300.00 — open to all groups. Enter any photo published in a newspaper or magazine between Oct. 1, 1947 and Dec. 1, 1948.

Note: Only pictures made within the above dates, with a GRAPHIC, Graflex, Crown or Century camera, anywhere in the world, are eligible in the contest.

Get in the "swim" again this year—and you may come up with one of the prizes! This new contest has two unique divisions: the *Action Division*—open to spot news and action pictures of people, sports, candid shots and other scenes of activity (see photo upper left) . . . the *Feature Division*—includes illustration, portrait, pictorial, and general salon work (see lower photo). More chances to win! Enter now! Contest runs from September 1 to December 1, 1948.

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By JACK CANNON
691 Market St., San Francisco, Calif.

THIS MONTH'S "Wistful Whistlings from the Wonderful West" gets off to a good start due to a good cause. Right now—without delay—get a plain envelope with a three cent stamp addressed to this dept. and put one plain ordinary second rate color slide in it. Then mail—pronto. Not one of your glass-bound heirlooms destined for a lucky posterity but one from the old box of also-rans. The ones you won't use but won't throw away. This act will make you the long end participant in a trade. You will have parted with one color slide—the other party to the bargain will be the giver of a leg—or an arm—or probably a combination of both. And adding irony to this business of gathering 2000 color slides for the poor kicked around, almost forgotten, maimed, disabled kids in the Western Veterans' Hospital—some of the boys have given eyes and won't be able to see them, anyhow.

That's the story fellows. We want 2000 color slides and if every colorfan in the PSA answers with a measly ONE we'll go over the top like a tent. As you know, Karl Baumgaertel, APSA, has been knocking himself out on this project for a couple of years. He's done a magnificent job. The slides he has collected over that time have made scores of bashed up boys a little happier for a few moments, and, like their grateful audience, they're beat up, bent over and worn out. They need replacing. You can't just hang spare parts on these kids, but you can get new slides. Get yours in the mail and we'll see that it gets to that endless line of white hospital beds and GI wheelchairs. We'll make sure some fellows will have something to look at besides four walls and a bedpan. Be **HIGH-HEARTED**, send **TWO** slides instead of the one asked for to this Dept. or Karl Baumgaertel, 353 31st Ave., SF21, Cal. And, on behalf of the bunch in the shock wards, the lucky semi-ambulatory cases, and all the others who dream of past field trips and a day in the country with their camera, we send grateful thanks in advance. We know you won't let us down.

Mentioning Karl B reminds us of his recent activities of judging slides by mail. The Salt Lake City boys were the latest to take advantage of his creditable color advice with the help of Uncle Sam's Postal laddies.

S.F.'s Wednesday Noon Flytrap Gang had blow into its august circle none other than E. W. Blew, ARPS and APSA. Mr. B. so charmed Rea and Arntzen (not to mention Patterson and Arbing) that they plan to emulate his photo-oracle activities as soon as they can devise a card with the proper combination of shrinking violet and sideshow barker. Then, after this modest print job is completed the whole will be garnished with an overlay of Neon personal pronouns.

We mentioned before about Hawaii Council's fancy catching of the big name photo visitors and Urban Allen's way with them in getting a few words for the local clubbery. Well, add to the list that of Dr. Harold Edgerton, FPSA, inventor of so many applications of the gaseous discharge tube to photography. Dr. E. proved to be a spellbinder and a gay lad on the field next day. It was your scribe's bad luck to miss the lecture but his good luck to get in on a piece of the outing. That brings us to congratulations on the Council's Second Anniversary and big three-day All-Island Convention at Honolulu. And my personal thanks to that gang for making my photo activities during a too brief stay all that could be wished for. Thanks and Aloha.

The mail bag brings a note from M. M. Deaderick, Prexy of the Channel City CC of Carpenteria, Southern Cal. He would have words with NW's Geo. Kinkade about whose Council is the largest, etc., etc. Okeh, boys, make with the latest figures and forward. Also in the mail bag is a note from lecturer P. H. Oelman, FPSA, with a kind word for SF and her sons and daughters who turned out en masse for his fine talk. We were the favored ones, be assured of that, PH. Mr. O. wants us western foreigners to keep in mind that Convention time will be a fine season to visit Cincinnati. Don't worry, PH, a number over and above those you mentioned is doing a little planning (to put the bite on Geo. Hoxie for lunch, no doubt).

Here's a chance for you Easterns and Northside Westerners to see a Southwest print collection with real cactus, Indians, etc., etc. The Phoenix CC wants to exchange a print show and all information may be had by contacting Glenn Dowdy, 706 East Oshorn Rd., Phoenix, Ariz. Yippee, little doaggee, and all that stuff. Get your bid in early — everyone wants them.

Just one more Hawaii item. Miss Alice Cooper, one of the few women (and very much a lady) club prexys, spent her vacation time via the Pan Am round trip method. San Francisco Photochrome Club had to do without her for its June meeting. Also on the travel notes, Doc Soules of Oakland CC took the Azealea Trail up and down the Eastern Seaboard and then hopped over to Bermuda for a spell. Bay Area CC's have a wealth of winter material available for color slide meetings — that's easy to see.

Evergreen Staters are chortling over statistics contained in the directory issue of the JOURNAL. PSAer Ted Lukin of Seattle was the first to sniff out the fact that only eight states and Canada have more PSA members than Washington. Two hundred and five members out here would seem to refute the belief in some quarters that the Northwesterners are still living in log cabins and fighting the Indians!

About the time this appears in print PSA and Washington Council members will have wiped the last bit of fried chicken from their vests at their joint annual picnic. This year's festivities were to be

held at the La Wis Wis campgrounds on the Clear Fork of the Cowlitz river, near Ohanepecosh hot springs, in the Snoqualmie National forest. What was it we said about the Indians? A new feature at this year's big outing was merchandise prizes to be awarded outstanding pictures taken at the picnic. In addition the first prize winner will be reproduced in the Washington Council Bulletin.

Ray Pollard has been elected president of the Seattle Photographic Society, and is currently in the market for a capable secretary. In addition to his new duties Ray is also prexy of the Washington Council, and spends most of his spare time running around speaking before member clubs. Other Society officers are John McLauchlan, vice president; Joe Reagan, secretary; Harry Shelton, treasurer. R. O. Mason, Bob McDonald, Paul Mossman, Ted Lukin and Hale Van Scoy are board members.

It's a poor month when a new member club isn't announced for the Washington Council. Latest is the Boeing CC of Seattle, composed of employees of Seattle and Renton plants of the Northwest's big kite factories.

It has long been a tradition that unless one is present on CC election nights he is apt to find himself spotted in some office. That tradition was carried out in the best style at a recent Northwest PSA Chapter election when George Kinkade, APSA, of Auburn, was nabbed as chairman and Phil Jennings, of Mount Vernon, elected secretary-treasurer. Jennings was in California and Kinkade was home nursing an edition of the Washington Council Bulletin.

All PSA members within striking distance are invited to attend Northwest Chapter meetings, which until further notice are held the third Thursday of each odd month in the Seattle Photographic Society's club rooms at 915 East Pine St.

Ray Pollard, president of the Washington Council, finds himself again holding down the job of prexy of the Seattle Society. Ray guided the destinies of the Seattle club just before the war.

With the addition of the Renton CC to the Washington Council, that organization now boasts of 19 member clubs. With several other clubs asking for membership, Council officers expect a time not too distant when they can claim 1,000 individuals within the various associated groups.

The Yakima (Wash.) Chamber of Commerce, in a quest for photographs of their town, is offering monthly cash prizes for the best efforts. In the first contest Cliff Thompson of the Yakima CC captured the \$20 first prize. Messrs. Brame, Lentz, Edwards and Hammond, all club members, were given \$2.50 awards.

John Mardesich of Seattle, Foto Alpine vice chairman and member of PSA, received the highest score in an examination to secure students for a night school vocational class on television recently. Mardesich is a radio technician of long standing and was with the 13th Naval District during the war.

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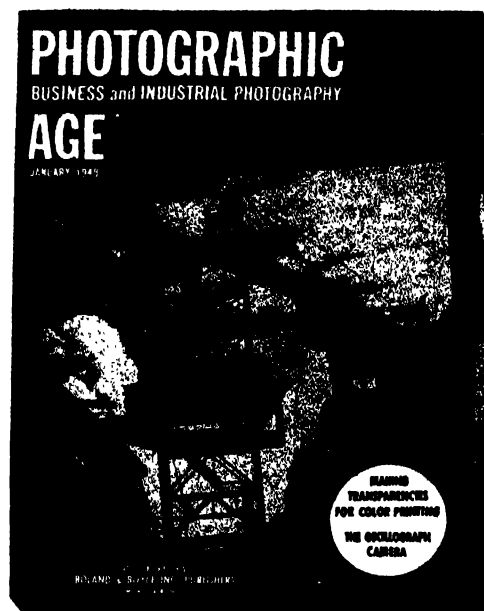
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Wanted—Discarded negatives for retouching practice. Wm. R. Hudson, 376th Sta. Hosp., APO 704, c/o PM, San Francisco, Cal.

Wanted—Saltzman 500MR tripod or similar tripod with elevator; $3\frac{1}{4} \times 4\frac{1}{4}$ reducing back for 5×7 or 8×10 camera; Kodak electric timer. Don R. Aufderheide, 4246 Cornelius, Indianapolis 8, Ind.

For Sale—Norwood meter, original \$75 model, as described in Jan. '47 PSA JOURNAL. \$15. Justin Hartley, Colchester, Conn.

For Sale—Mobile photo shop, built in 1942. GMC bus, includes living qtrs., darkroom, equipment, \$1,500. Photo & details, P. O. 328, Torrance, Calif.

For Sale—Equal new Super D $3\frac{1}{4} \times 4\frac{1}{4}$; Graflex, lumenized Anastigmat automatic diaphragm, 3 magazines, 3 holders, pack adapter, cost \$338. Sell \$230. Alfred Hyman, Box 87, Rochester 10, N. Y.

BOOK REVIEWS

FLASH IN MODERN PHOTOGRAPHY, 2nd Edition including Electronic Flash, by William Mortensen, Supplementary Notes by Don M. Paul, Camera Craft Publishing Co., 95 Minna St., San Francisco, Calif., 222 pp., cloth, \$4.50, 1947.

The present edition of Mortensen's book on Flash Photography is, for the most part, identical with earlier editions except that the text has been revised and new chapters introduced to include data on the use of high-speed flash equipment. The book is well written and illustrated and covers the subject of flash photography quite thoroughly. Unfortunately, the author discusses flash illumination in a rather presumptuous manner such that one is led to believe that flash illumination can be accepted without question as a general method for lighting in photography. However, there are those photographers who believe that the flash lamp has been a curse to creative photography and should be used with considerable restraint. Whether or not this contention is true, it would seem advisable for those who write books with the view of directing the amateur photographer to either present matters of a questionable character without taking a definite stand, or take a definite stand and present arguments in its support. In either case, the beginner will have an opportunity to think the subject through for himself and develop his philosophy of picture making with a minimum of prejudice.

WHAT'S NEW

By JACOB DESCHIN

The Kalart (two-of-everything) Camera press-type outfit for $3\frac{1}{4}$ -by- $4\frac{1}{4}$ exposures, can now be yours for \$379.50, including excise tax. News of the availability of the camera came at press-time and took us by surprise as the word all along has been that the camera would not be ready for general distribution until the fall.

The Kalart Company's Hy Schwartz tells us the camera will be regularly equipped with a Raptar 127mm (5-inch) $f/4.5$ lens in standard Rapax shutter and will include one concentrating-type reflector. The 850-part all-metal Kalart features twin operating controls — two range finders, two focusing knobs, etc. — incorporates a unique exposure-prevention device for those who occasionally forget to pull the slide, has built-in synchronization and battery compartment, triple extension bellows — and a whole lot more. It's worth looking over next time you get around to your favorite camera shop.

Deliveries on the Pacemaker Speed Graphic "34" ($3\frac{1}{4}$ by $4\frac{1}{4}$), taking sheet film, plates and packs are finally coming through and should be available by the time you see this in print. Delay in bringing out this size was due to the desire of the Graflex officials to allow maximum production facilities for the "23" and the "45" cameras. The "34" may be had with a 135mm Graflex Optar $f/4.7$ lens in Graphex or Graphex (X) shutter, or with a 127mm Kodak Ektar $f/4.7$ lens in either Kodak Supermatic (X) or Graphex (X) shutter. The camera may be had either with Graphic or Graflex back lenses and film equipment can be readily interchanged with the $3\frac{1}{4}$ by $4\frac{1}{4}$ Super D Graflex and the Graphic View.

For the studio boys, we have news of an automatic studio portrait camera taking $325\frac{1}{2}$ -by- $3\frac{1}{2}$ -inch pictures on 100-foot rolls of 70mm film. It is called the Beattie Portronic (a good, strong modern-sounding name, by the way, and descriptive too). The makers are Photographic Products, Inc., 9032 West Pico Boulevard, Los Angeles 35, manufacturers of the Devin one-shot tri-color camera, and Chromo-Flash, AC electronic flash equipment. Anticipating an occasional need for short runs, the makers add that the rollfilm magazine may be replaced by a focusing ground glass or a divided 4-by-5 back.

With the Portronic, you just push the release button and all of the following happens automatically: the shutter is opened, the electronic lights are flashed, name or file number is printed on each exposed frame, the shutter is closed, and the film is advanced for the next exposure. The entire roll of 325 exposures can be processed and ready for drying in one hour or less. A parallax-free full-size reflex type finder, optically matched with the camera lens, may be had as optional equipment.

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Suggested uses for the new camera are child and adult portraiture, school year book and graduation pictures, and industrial identification photography.

A super precision camera for testing exact qualities of new lens formulas as well as for very precise photographic and copy work, is announced by Bausch & Lomb Optical Company, 635 St. Paul Street, Rochester 2. Designers of the camera are Arthur E. Neumer and Henry W. Trost, of the company's research and engineering division.

The camera, which takes photographic plates up to 5-by-7 inches, will test lenses of focal lengths one-half inch to eight inches and is equipped with both focal plane and between-the-lens shutters. Parallelism between film plane and lens board is maintained to within five 10-thousandths of an inch, or about one-sixth the thickness of a sheet of paper. A built-in microscope helps critical focusing.

The camera is only slightly larger than a commercial 5-by-7, weighs about 40 pounds, is portable, may be mounted on a conventional heavy duty tripod, and is made of aluminum castings. The slides are of stainless steel.

Lighting

News on flash synchronization equipment comes this month from Wollensak, DeMornay-Budd and Kodak.

The first is chiefly for professionals — a new Synchronomatic-Alphax shutter designed by Wollensak Optical Company, 850 Hudson Avenue, Rochester 5, for longer focal length lenses and featuring a built-in delay mechanism for automatic synchronization of all types of flash lamps without an external solenoid or mechanical tripper. The indicator lever is at the top of the shutter, the shutter is always in synchronization (no "off" position), and a two-position indicator lever allows for proper timing of various flash lamps. Depress the release lever to make an exposure, with or without flash — no cocking lever.

DeMornay-Budd, 475 Grand Concourse, New York 51, have a new Adjustable Synchronizer consisting of a battery case

fitted with a bulb ejector for standard base lamps, two side lighting outlets and a remote control outlet. Its new encircling bracket fits all cameras. A special reflector takes midget type flash lamps. The adjustable thrust feature converts the device for use on any camera by a simple adjustment.

Kodak's item is the Kodak Flash Synchronizer, Model 2, designed for use with cameras having non-synchronized shutters. It may be attached to any camera having a tripod socket and cable release socket, and can be used with a Flashholder Extension Unit for a second light. The device takes midget-type flash lamps and uses two C flashlight batteries.

A new reflector is the Carr 10-inch Flash-Flood Studio Reflector. It takes a No. 1 flood lamp or a No. 22, No. 50 or No. 31 flash lamp. Features of the new unit include an oversize heavy duty porcelain reflector, heavy duty cord and plug, "safe clip" to prevent the reflector from nodding or slipping, and beveled stainless steel clamp. The reflector flange takes the Carr daylight filter, diffusion and clear screens.

And, for free, you can write James H. Smith & Sons Corp., Griffith, Indiana, who make the Victor line of lighting equipment, for a circular entitled, "How to Get Maximum Lighting at Lowest Cost." The circular describes and demonstrates, with illustrations, the effectiveness and cost of amateur flood lamps in Victor reflectors as compared to reflector-flood type lamps.

Four new camera carrying cases have been placed on the market by Service Mfg. Company, 120 East 16th Street, New York City. The No. 1222 DeLuxe Eveready Case is designed for the latest models of the Kodak Vigilant 620 camera. The No. 1224 is a compartment case for the Cine Kodak Model 90 and accessories. The No. 1225 takes either the Cine Kodak Models 20, 25 or 60 plus meter and rollfilm, or the Keystone 8mm Models K8 or K22 plus meter and film. The No. 1223 compartment case fits the Bell & Howell 8mm camera, the Revue 88 or the Univex Cinemaster II, plus lenses.

Movie Film

Always of interest in these days of movie film scarcity is the news of a new film source. Kryptar Corp., 38-42 Scio St., Rochester 3, comes through this time, with a new double 8mm black-and-white panchromatic film. Called the Kryptar 8mm Panchromatic Motion Picture Film, it is packaged in 25-foot daylight loading rolls to give 50 feet of screening film, has a daylight exposure index of 50, tungsten rating of 32, and should be available as you read this.

The cost of the film includes processing of the exposed rolls at the three Kryptar regional processing laboratories in Rochester, Kansas City and Hollywood. Distribution of the film is being handled through the Curtis Circulation Company of Philadelphia.

Kryptar points out that the new film is the company's third major product for

the amateur field since it started manufacturing film last year. The first was black-and-white roll film in five popular sizes, the second 35mm film. Other film products are promised for 1948, in both amateur and industrial photographic fields.

Movies

Now you can have your 16mm movies sound-serviced. The job can be done at 20 cents a foot for you by Fotosonic, a new photographic store at 132 West 43rd Street, New York City. Minimum footage accepted for servicing is 100 feet, with a slight extra charge for colored sound copy. Operate your film at 24 frames per second if you intend having it sound-serviced. Shoot anything you want and, Fotosonic says, "the appropriate words, musical accompaniment and even some sound effects can be added." Here is what you do: provide Fotosonic with a spliced original of either black and white or color film, a list of the shots contained in the film, and an exact narrative script or basic notes for the spoken commentary to every scene. The original film will be returned to you unchanged.

Wollensak Optical Company have a new f/1.5 Cine Raptar lens for 16mm movie cameras. The new lens features click stops and depth-of-field scale on the lens mount. The lens has six elements, is fully color-corrected and coated by the Wocoting process.

Universal Camera Corp. (28 West 23rd Street, New York) announces the new 8mm P-752 Cinematic projector. Closely styled after the P-750, it features silent operation, f/1.6 Superlux coated lens and 750-watt projection lamp, plus 400-foot reels, all-metal die-cast construction with sponge rubber base, speed control, automatic pilot light, removable condenser and built-in cooling system.

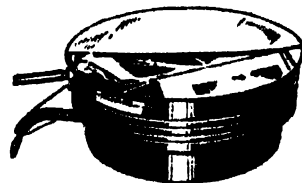
The Kodascope Eight-90A Projector, the improved model of the Eight-90, has a taller base and extended reel arms with 400-foot capacity. The new projector is equipped with Lumenized Kodak Projection Ektanon lens 1-inch f/1.6, 750-watt lamp, and carrying case.

Darkroom

Complete working equipment for developing transparencies and color prints in normal room lighting are offered in an automatic agitating color processing unit made by Technical Industries, Inc., 10485 Gratiot Ave., Detroit 13, Mich. Two units are available, the Agi-Matic Professional Color Processing Unit and the Agi-Matic Amateur Color Processing Unit. The latter is designed for amateur processing with ordinary home facilities such as the kitchen and bathroom. The professional version is for large-scale production.

The principal feature of the Agi-Matic, which is made of chemically inert plastic, is a pair of four-sided vertical vane agitators which move back and forth horizontally across the film or print surface. The resulting swirling action assures uniform agitation of the solution and wipes

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the film or print clean of oxidized materials.

The amateur unit includes two-water-jacketing units (for temperature control), six cells of one-half gallon capacity and accommodating four sheet film hangers up to 5 by 7 inches; the agitation device, and rubber hose for attaching to a water faucet. The unit may also be used for processing black-and-white film and can be converted into a print washer. Available accessories are: floating covers to prevent oxidation of solutions stored in the tanks, and hangers for developing 35mm and 120 620 rollfilm.

The professional unit is designed to take up floor space measuring three by 12 feet and includes two 3-by-6-foot tables completely fitted for the unit; six 3½-gallon chemical tanks; four 3½-gallon wash tanks; two temperature jackets; six air motors; one centrifugal air pump and housing; ten floating covers; six daylight tanks with built-in agitator assembly; one second-exposure tank; one dryer; one thermostatic temperature regulator, and all necessary valves, plumbing and incidental fixtures.

On a much more modest scale is the FR (Fink-Roselieve, 951 Brook Ave., New York City) "Special" Model 2 adjustable rollfilm developing tank, featuring a shatter-proof reel assembly made from strong yet resilient plastic and a bayonet-locking cover with an opening that permits 40 per cent faster filling than the former

tank. Film can be loaded on the reel from outside or inside. The tank carries a guarantee for replacement of broken parts at a small charge.

From the same house comes announcement of the FR Automatic Enlarging Easel, which features a third knob for simultaneously setting both top and left-hand margins. The easel takes paper up to 11 by 14 inches. A "third hand" puts the paper firmly in place when the mask is partially lowered, thus eliminating uneven margins. The new easel has a built-in focusing surface, laminated base, gray crackle finish and polished aluminum trim.

The Kodak Tri-Chem Pack, designed for occasional development of amateur film or paper, provides enough chemicals for developer, short stop and fixer to process two 620 rolls or fifty 2¼-by-3¼-inch prints. Priced at 20 cents and including directions, each pack contains heat-sealed aluminum foil packets of chemicals to make eight ounces each of M-Q developer, stop bath and fixer.

The Kodak Electric Time Control, with a timing range from one to 57 seconds, features repeat timing, focusing light, non-repeat timing, keyhole slot for hanging the clock on the wall if desired. The timer measures 3¼ inches wide, 2½ inches deep, 4¾ inches high, and works on 110-volt, 60-cycle AC.

Something new under the sun, at last. The traditional guillotine blade on print trimmers has been replaced with a pulley-type cutting wheel in the Nikor Safety Trimmer, a paper cutting board designed on a new principle by Hinsdale Smith, Jr. Mr. Smith is also the inventor of the Nikor steel developing tanks. Both products are distributed by Burleigh Brooks

Company, 120 West 42nd Street, New York City.

The cutting wheel of the Nikor trimmer is run manually along a steel guide rod supported by a one-piece steel bracket. The blade is continuously resharpened as it moves along the metal edge of the board due to the resulting smooth honing action. The metal scale and precision lines cut into the heavy mahogany plywood base assure flatness and accurate edges. The wheel operates in either direction and trimming action can be started at any point along the edge of the board. The trimmer comes in two sizes, 21 by 21 inches (\$24.50) and 12 by 12 inches (\$14.50).

The Kodak Utility Footswitch offers novel features in this handy darkroom and studio device. It can be operated by the foot or, when attached to a table leg, by the operator's knee. It has a microswitch and six-foot cord and is for use with AC current, wattage up to 1,000. A built-in neon lamp, subdued for safety in a darkroom, gives a locating light when the switch is off. Rubber feet prevent slipping, bayonet slots in the base permit mounting the unit on a table leg or wall.

Miscellaneous

In the What-will-they-think-of-next department, we have the musical wedding picture album. Actually! When you open the album — and everytime you open the album — a Swiss music box incorporated in the design of the book plays "Here Comes the Bride." The album is made by Camille Company, Inc., 19-29 Rockwell Place, Brooklyn 1.

The album has six loose-leaf acetate-covered inserts for horizontal or vertical

mounting of twelve 8-by-10-inch photographs. The cover is of DuPont Fabrikoid, washable white, heavily padded, with the words, "Our Wedding," on the cover in 24-karat gold lettering.

More sober is the announcement by Cooks, Inc., Camden, N. J., of a line of "Cushion Edge" Ful-Vu Photo Albums. The Mikafilm window sleeves that protect and display the prints have a soft rolled edge. The one-piece covers are available in red, blue or brown. Twine-wire construction provides a compact binding edge.

A new size color print enlargement is announced by Pavelle Color, Inc., 533 West 57th St., N. Y. C. It is the 2R, size 2¼ by 3¾ inches, an enlargement from 120-630 rollfilm transparencies. Price is sixty cents, with duplicates at fifty cents each from the same transparency when ordered at the same time.

A transparent molded plastic filter carrying case is the latest from Tiffen Mfg. Corp., 71 Beekman Place, New York City. It is the Filter Safe and is designed to hold five filters and an adapter ring. The plastic case, a neat looking little job, by the way, has a hinged spring cover and separate compartments with springs to hold the filters snugly in place. The case may be had in either of two sizes, for Series V and Series VI filters.

Peerless Camera Stores, 138 East 44th St., New York, are sending out a bargain folder called "661," so named because that is how many bargains it lists and illustrates. Every 30 days they will send you a new one to keep you "posted on new products and values of an exclusive nature."

And Spiratone, 49 West 27th St., New York, will send on request their new catalogue of cameras and accessories

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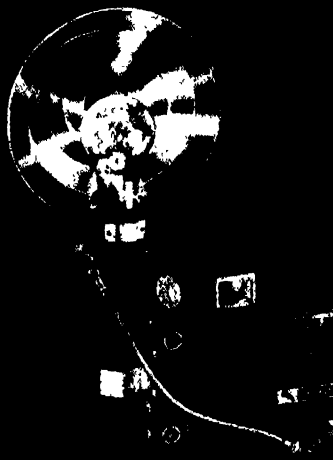
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Q—What is the best way to guard against jarring the camera when tripping the synchro shutter on my press camera and using the Master Flash Unit?

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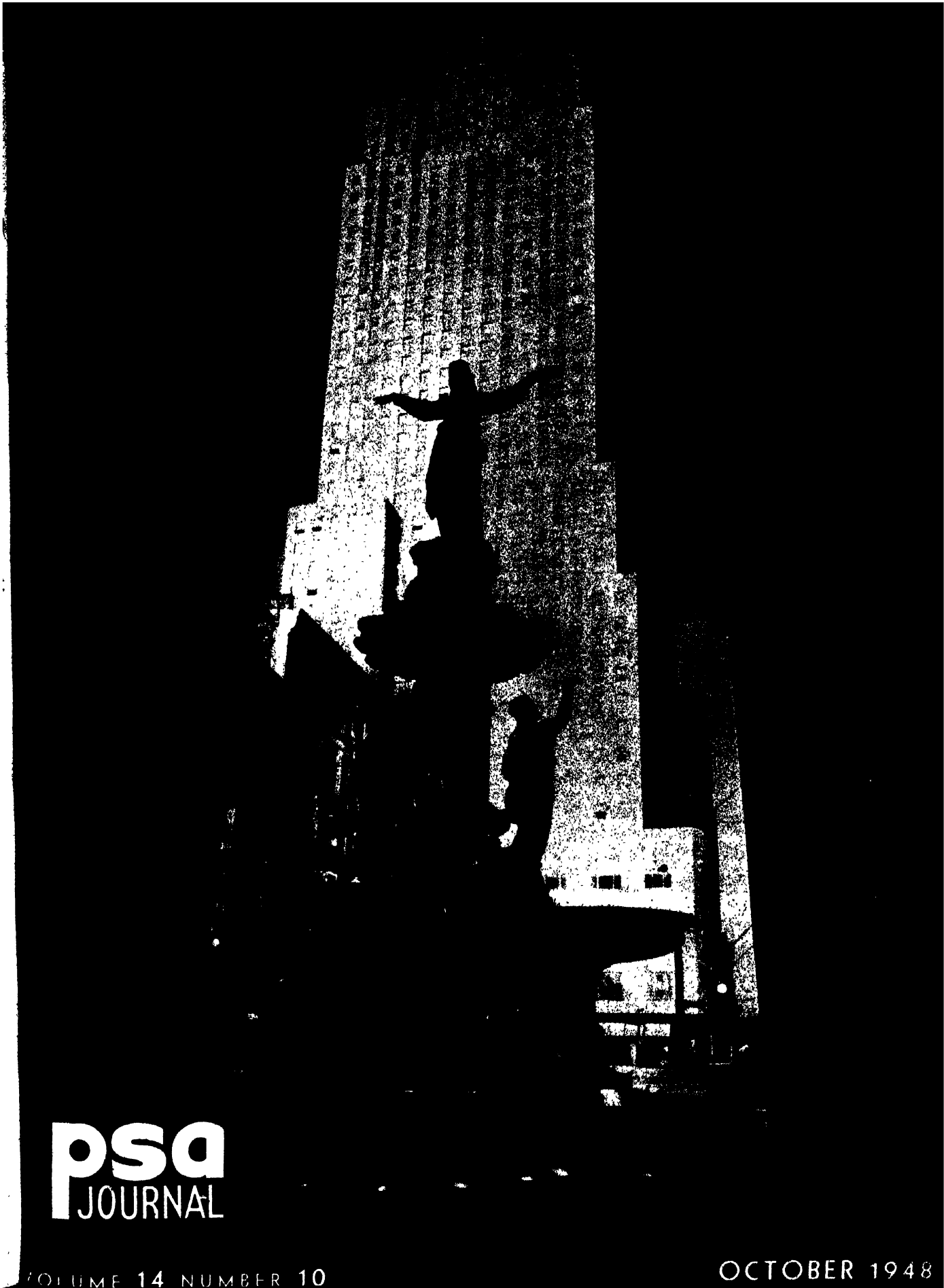
Lighting Unit composed of a Lampstand and a Reflector with a Modeling Lamp and Kodatron Flashtube. To this can be added one or two more Lighting Units. For larger sets you will need additional Power Units.

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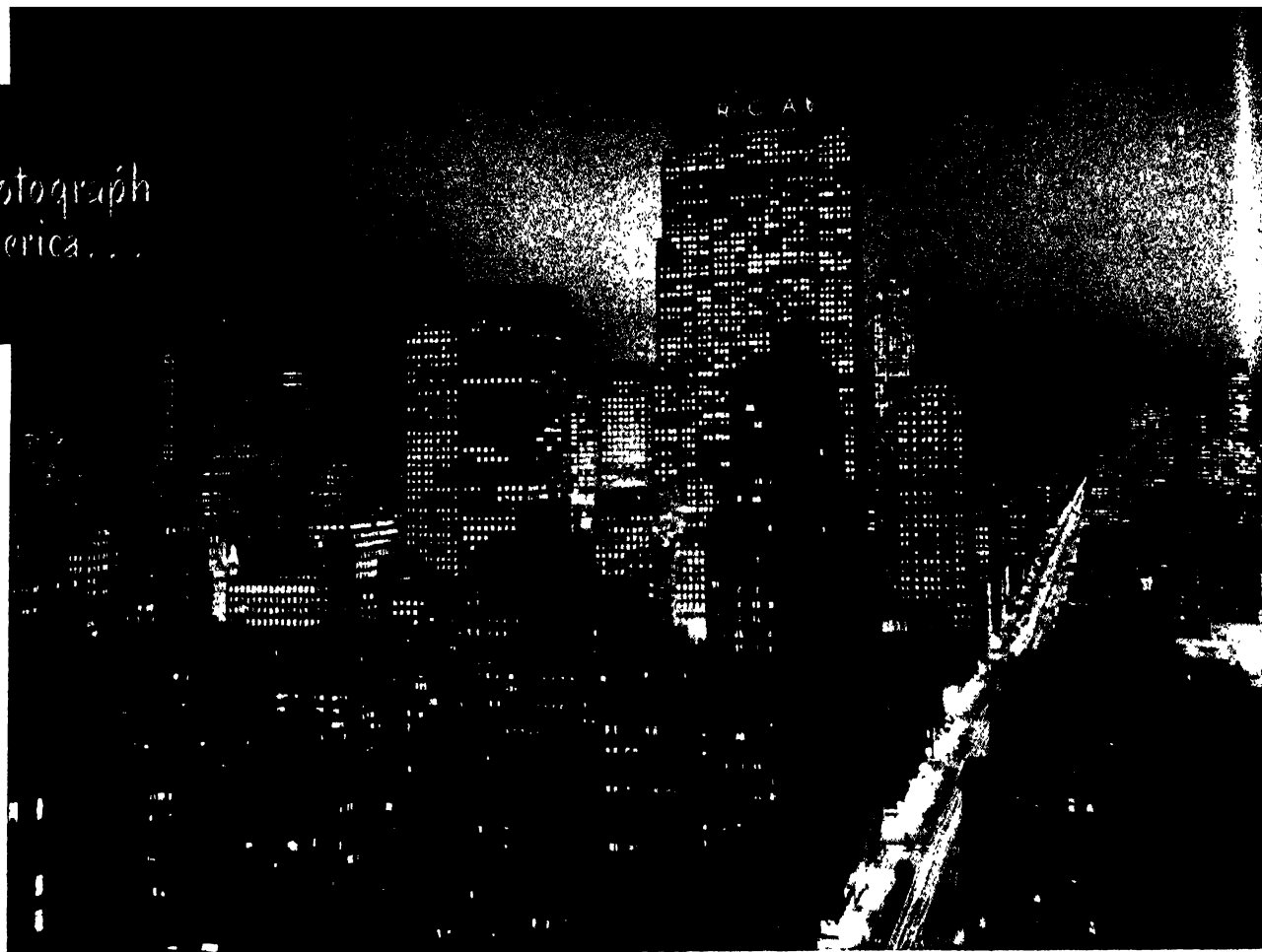


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JOURNAL

VOLUME 14 NUMBER 10

OCTOBER 1948

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*Photography by
Sheldon H. Hine*

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SPECIAL CONVENTION AND SOCIETY ISSUE

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Subject lighter than background use the minus line

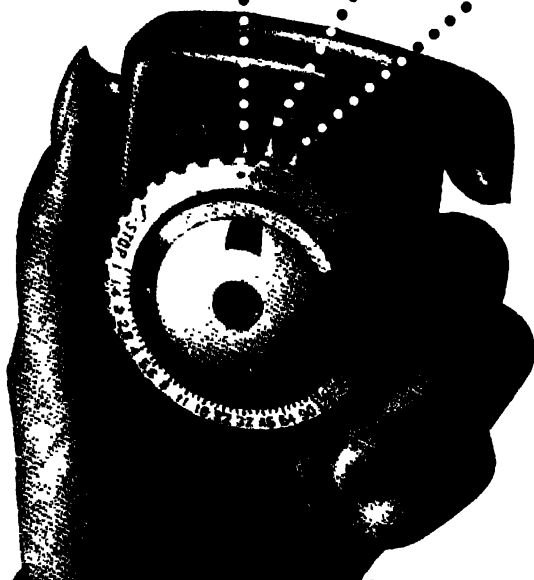


Average subject and background use this line



Subject darker than background use the plus line

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You'll like this feature of the new G-E exposure meter . . . the exclusive Trident Analyzer. Makes it easy to get better pictures under difficult lighting conditions . . . contrasting scenes . . . side-lighting . . . back-lighting. Makes it easy to control exposure, too . . . to emphasize wanted detail . . . darks or lights.

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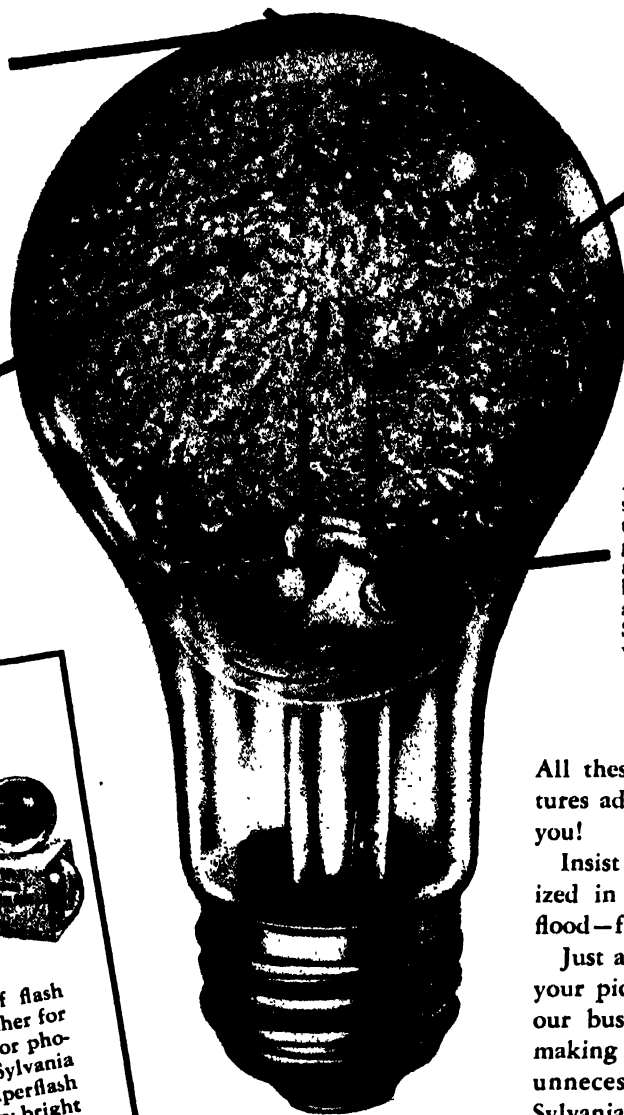
Quick-Break Filament sparks off at a mere flick of electrical power. This filament is so fine that even an almost lifeless battery can set off the bulb. Another exclusive Superflash feature that will help you keep clicking along.

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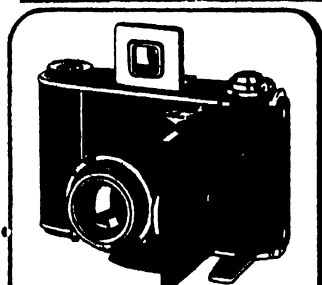
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CAMERA CLUB PROGRAMS . . .

CAMERA CLUB program directors, those perpetually harassed photographers sentenced for unknown crimes to the thankless task of pleasing their critical fellows, will find their burdens somewhat lightened during the next few years.

PSA COLOR DIVISION is organizing Camera Club Color Slide Circuits to provide programs of entertainment and education exceeding an hour in length. PSA Pictorial Division is offering on an exchange basis 50-print exhibits of foreign-made photographs virtually guaranteed to create garrulity in the most taciturn. PSA National Lecture Committee contemplates providing nationally famous speakers for joint meetings of camera clubs in various cities. And PSA Portfolios promise to continue their intriguing sideline job of permitting camera club members to take their nastiest cracks at top-flight judges without fear of reprisal.

FOR MANY years PSA and camera clubs alike have been seeking ways and means whereby the Society might provide suitable program features for local camera clubs, and camera club members might participate in inter-club activities with mutual benefit. The present formula, comprising only a part of PSA service to member clubs, looks as if it might be productive of astoundingly beneficial results. Next requirement is that camera clubs give it a whirl.

ATTRACTIVE feature of these suggested projects is that they invite club members to do something for themselves and their fellows. Club programs have been revealing a discouraging tendency to develop proxy photographers—members who talk rather than take pictures. Lectures tend to push amateurs in that direction unless and until alert program directors link lectures to action, make certain that the hand applies what the ear has heard. These PSA club projects provide not only for looking and listening, but for doing.—V.H.S.

EDITORIALLY SPEAKING . . .

THIS issue of PSA JOURNAL is dedicated to that group of devoted PSA officials, serving without pay or remuneration and often at considerable personal sacrifice, through whose untiring efforts the wheels of the Society turn.

A CAREFUL reading of the Annual Reports of the PSA Divisions and Committees, pages 520 through 532, give some small indication of the tremendous scope of PSA and its activities. Here on ten tightly packed pages of six-point type, over 20,000 words, is a complete record of what PSA is doing. It warrants the attention (and the thanks) of each and every member.

AMONG the services of the PSA Nature Division is the annual compiling of a "Who's Who in Nature Photography." This year's list, to be found beginning on page 547, contains 486 names and records.

Also of interest to nature photographers and to those who like to experiment, are two articles on X-rays: "X-Rays of Flowers" by Dr. Richard H. Lyon, and "The Case of the Missing Doves" by Jack Wright.

NEXT month we will present our *Annual Number*, which will be bigger and better than ever. Because of its size and production difficulties, it will be mailed about two weeks later than usual. — F. Q. Jr.

Cover Picture

THE PRINT reproduced on our cover this month shows the Tyler-Davidson Fountain, a principal Cincinnati landmark for many years, silhouetted against the Carew Tower, of which building the Netherlands Plaza Hotel, PSA Convention headquarters, is a part.

PSA CONVENTION

Cincinnati, Ohio, November 3, 4, 5, 6

Here's your *Automatic Timer* with all the features!



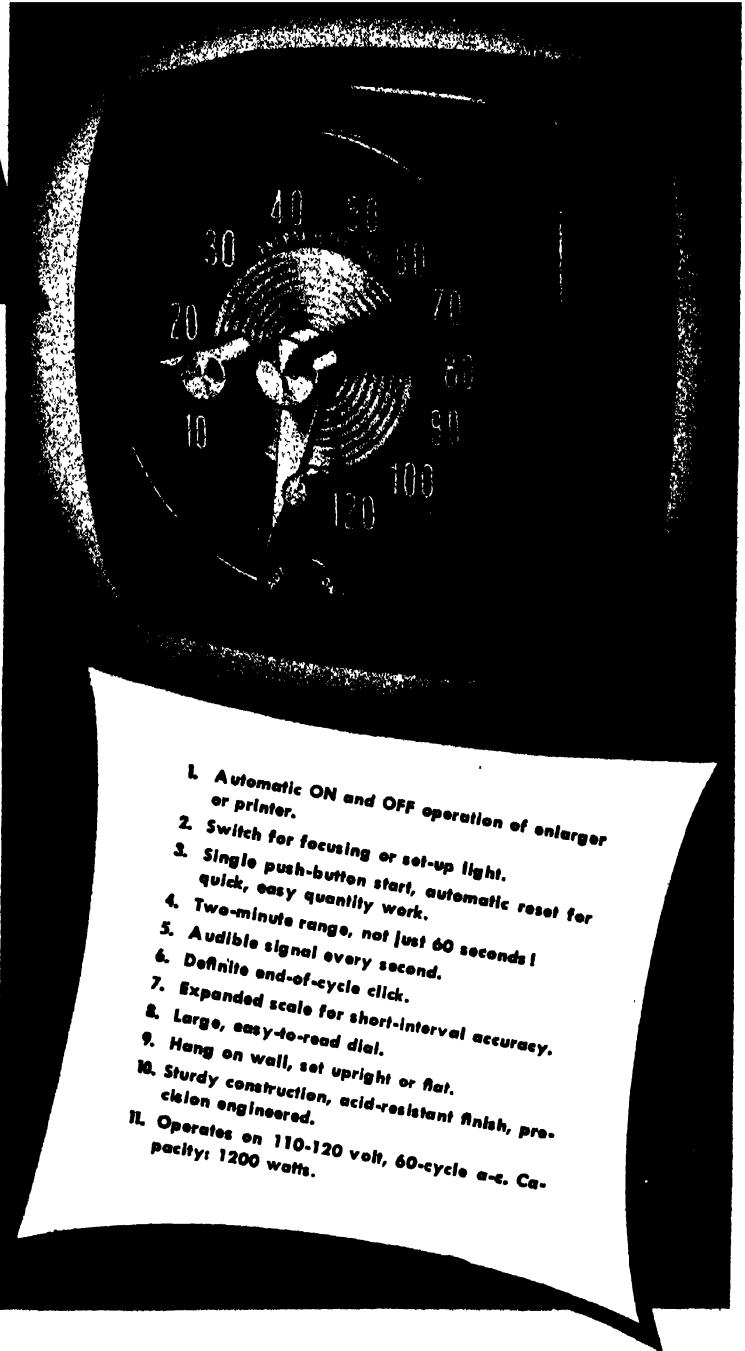
Automatic
INTERVAL TIMER
(TYPE T-48)

Now, G-E brings you the finest in automatic timers... the new T-48 Timer... incorporating in a single precision unit all the practical features you demand!

It gives you split-second accuracy, speed and efficiency in your printing and enlarging: (1) when you make several identical prints from one negative; (2) when you produce prints from many negatives.

THE G-E T-48 TIMER turns your enlarger or printer on and off, *automatically*, at the push of a button. It resets itself, *automatically*, for accurate repetition. It ticks off the seconds, and makes a distinct click at the end of each interval... to let you know it has shut off the current. Then you have but to slip in new paper, press the button, and it repeats!

You'll want the new G-E T-48 Timer for your own use. And it will make a grand Christmas gift! See it at your photo dealer's. *General Electric, Schenectady 5, N. Y.*



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INCIDENT LIGHT is the better method

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for determining correct exposure

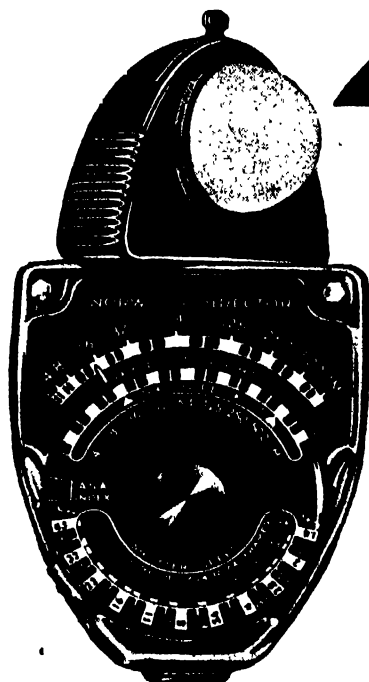
Yes, the superiority of exposure determination through the accurate measurement of incident light has been proved. Incident light is all the light illuminating the camera side of the photographic subject. This light comes from behind and in front of the subject—from above and below and from both sides.

In determining photographic exposure with the incident light method, it makes a whole of a difference whether you use an exposure meter specifically designed for incident light measurement, or, a reflected light type meter which is altered only in one department to read incident light.

Only a 3-dimensional, hemispherical light collector and integrator, such as the patented PHOTOSPHERE* on the Norwood Director will collect, integrate, and transmit to the photoelectric cell all of this incident light.

The NORWOOD Director

EXPOSURE METER



**THE ONLY METER
WITH THE PATENTED
PHOTOSPHERE***
and the
SWIVEL • HEAD

Only the Norwood Director features the amazing Photosphere—the 3-dimensional light collector and integrator which gathers and distributes directly to the photoelectric cell all of the incident light illuminating the camera side of the subject.

The Photosphere, mounted in a swivel-head, permits turning in any direction for light gathering and leaves the dial always facing the photographer for quick readings. This is also an exclusive feature of the Norwood Director.

*REG. U. S. PAT. OFF.

Then, the 3-dimensional light collector and integrator must be augmented by an especially designed, precise microammeter—a photoelectric cell of certain definite characteristics together with especially arranged foot-candle scales, calculating dials, and accurate calibrations referenced from an internationally recognized light standard. When these points are provided for, you have a true incident light exposure meter.

**THE NORWOOD DIRECTOR IS THE ORIGINAL AND ONLY
TRUE INCIDENT LIGHT EXPOSURE METER.**

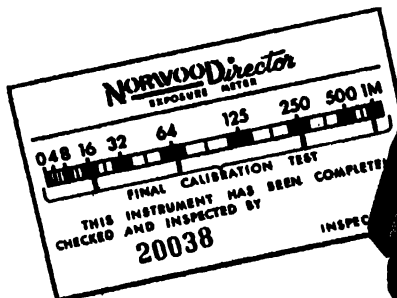
The development of the Norwood Director by Captain Don Norwood, nearly ten years ago, marked the only major improvement in determining photographic exposure in a generation. For several years the Norwood meter was available only to professional cameramen in Hollywood motion picture studios. Now, tens of thousands of professional and amateur photographers use the amazing new Norwood Director and it has received their unqualified and enthusiastic endorsement.

This general acceptance by camera users is responsible for the tremendous success of, and increasing demand for, the Norwood Director—the original and only true incident light exposure meter—the meter with the patented PHOTOSPHERE*.

EVERYBODY is turning to the incident light method of exposure determination. You will eventually, why not start at once—but, go all the way the first time. Get the Norwood Director—the very last word in exposure meters—the only meter of its kind available. See your dealer today.

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The Norwood Director is a precise instrument manufactured to close tolerances, and referenced to the internationally known standard—the foot candle. Calibration is made in reference to lights supplied by Bureau of Standards and other nationally known laboratories. Every Norwood Director is given a final, four point calibration check and the performance of the meter is recorded on a certificate and packed with that meter at the factory.



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X-Rays of Flowers

BY RICHARD H. LYON, M.D.

THE MAKING of X-ray negatives of flowers is limited, of course, in its application to those who have at their disposal suitable X-ray equipment. I know of nothing but regular medical X-ray units by which this work may be done. No simpler amateur equipment is, to my knowledge, available.

The selection of proper specimens of flowers is most important. Certain types lend themselves to this process. They are the more fragile, thin, diaphanous blooms, through

Although the process requires much painstaking effort, making prints from X-ray negatives of flowers is fascinating work, says Dr. Lyon

which rays of low voltage will pass. Examples are the iris, tulip, daffodil, and dogwood. Thicker blooms of considerable substance do not give good results. Flowers with dense centers, such as the rose or chrysanthemum, are not as pleasing because the dense center obstructs the ray and

appears in the print as a black area without detail. However, single roses or semi-double roses are an exception and beautiful X-rays have been made of them.

Flowers should be selected from perfect blooms, to be exposed immediately. Absolute perfection is necessary as the slightest defect will be obvious in the finished print. Freshness is essential for good detail. Dried or withering blooms are unsatisfactory. No defect may be patched up or hidden as in an ordinary photograph, as the X-ray exposes the details of the reconstruction.

Composition is of paramount importance—simplicity being the keynote. A simple bloom with a spare leaf or two is best. A group of flowers with profuse foliage may seem delightful to the eye, but not when cast on a film in black and white by the unerring X-ray.

It should be remembered that X-ray film does not yield a picture of the flower, but a true roentgenogram or shadowgraph. It is produced by the varying resistance of the different structures of the flower and foliage to the X-ray. In other words, the denser veins of petal resist the ray—a shadow results on the film, and on the print a black line. The finest details of plant structure are revealed in the thinner parts. However, the denser stems yield only black without detail. This is regrettable but cannot be avoided, because to penetrate the thick stem to render detail in the heavier parts would require an exposure that would burn up and destroy the more delicate parts.

Films of various sizes such as 11 x 14 or 14 x 17 may be used; 8 x 10 is too small for most blooms. The film



A FLOWER X-RAY

Dr. Richard H. Lyon

is best covered by the black interleaving paper from the old Eastman films. (For a while Kodak adopted a white interleaving paper which is not suitable.) The black paper should be used in double thickness as it is very porous and a single sheet will show many black specks. I have tried many substitutes for interleaving paper such as colored cellophane and aluminum foil, without success.

For 11 x 14 film, 14 x 17 black paper should be used, and the edges folded under. For 14 x 17 film, a special kit must be made with overhanging margin on two sides, and hinged marginal strips on the other two sides. The film is covered by two sheets of interleaving paper and slipped under the edges. Film should be handled with the greatest care, because finger marks, abrasions and pressure areas show readily in the finished negative.

Film material may be the regular safety film of any of the film manufacturers, but I have found that non-screen or Dupont Industrial 508 gives the most even background.

Exposure of the film is made with as small a focal spot as is available. I use an old gassed fluoroscopic tube with 1.5mm spot. For this I have rigged an improvised mount above my X-ray table at a distance of 44 inches. I realize that 5 or 6 feet would give a little better detail, but the trouble of arranging this is more than it is worth. The tube should be crosswise to the film with the anode end slightly raised. The film is placed on a light lead backing to prevent scattering radiation. It is centered exactly below the target. Exposure factors vary considerably. The distance should be as much as easily available, but not less than 44 inches. Regarding the milliamperage, I have found 20 m.a. to serve best, using a low kilo voltage. The time varies with the film used and the density of the flower. Thin flowers require less exposure, thicker ones somewhat more. This can be learned only by experience and trial.

Test films should be made until one is able to guess the permanent factors needed. Regular safety film will require in the neighborhood of 90 to 120 seconds, non-screen film somewhat less. Dupont 508 Industrial, very fine grain, will require 4

minutes. K.V. should be as low as available on your machine; I have used 9 to 12 K.V., which is low on my control panel, but is rather an arbitrary figure as it is estimated only by sphere gap methods. Low K.V. is desirable as this furnishes shorter, softer rays that penetrate the delicate subject best.

Development should be carried out only in fresh solutions. I have found it best to over-develop somewhat to the extent of 1½ to 2 times. Constant agitation is desired in the developer and for at least one minute in the hypo. Transfer to the wash water for one-half hour in running water. When removing to dry, cleanse the surface of the film thoroughly with a wad of cotton to remove all streaks.

Printing of the finished negative comes next. I formerly felt that Opal G-2 was best, exposed in a printing frame for the time determined by test strips. I would suggest that it is essential to test all parts of the flower group, as you may find that a thin flower requires less exposure than the dense leaves below, and extensive burning in may be necessary. Greyish areas always have been a source of trouble, probably due to the extremely small difference in density of the subject and background. Recently, I have used Defender Apex 2 and Kodak Azo 2 and I find they are much easier to handle. I develop Opal in DK-52 and the others in D-72 under-exposing and printing fully.

Hypo should be fresh and carefully timed. The print should be washed well in running water. Drying and mounting may follow your usual methods. Fotoflat is convenient but not permanent—it has the advantage that prints may be removed and replaced. Dry mounting tissue is easy to handle even without a mounting press—it is permanent, but has the disadvantage that the prints can not be removed. Either the dry mounting tissue or the fotoflat are attached to the back of the print, and trimmed as desired. Plain or cut-out mounts may be used; the latter set off some prints very well, but if used too often one tires of the appearance. Plain mounts with little embellishment are usually best.

On the whole, X-raying of flowers

is an exacting procedure, requiring much patience and equipment, but nevertheless is fascinating and well repays time and effort.

MOTION PICTURE SECTION

The Newsreel

Ormal I. Sprungman, President and Editor of the Outdoor Photographers' League of America, is a new member of the Motion Picture Division. Other distinguished persons who have recently joined the Division include B. J. Babbitt of River, side, Illinois, who is Vice-President of the Chicago Cinema Club. Mr. Babbitt's article on synchronizing motion pictures for use with a wire recorder has recently appeared in our Section of PSA JOURNAL.

Carl Freund, famed Hollywood photographer, has added his name to our roster. Carroll H. Dunning, another famed Hollywood scientist in the field of motion pictures, has yielded to the urging of our Vice-President, Vincent Hunter, APSA, and has become a member of the Division. Mr. Dunning was a pioneer in the development of process backgrounds and has been closely associated with color photography over the years.

Dr. C. E. Barrett, prominent amateur photographer of Salt Lake City, and Francis Allen Stone of Rochester, New York, who was associated with the Trinity Church activity of that city, have also added their names to our membership list.

With a month to go before our convention in Cincinnati, Ohio, Robert Unseld reports that more and more papers are coming in to him every day, which insures a really top-notch program for the MP Division.

Ralph Gray, APSA, who at last report was having difficulties in Flagstaff, Arizona, trying to get close enough to the local "pow-wow" to immortalize it in one of his famed motion picture epics, finally decided that his seat in Row Q, Number 60 was not adequate even with a six-inch telephoto, and gave up the whole thing as a bad job to head for the Navajo country and Monument Valley.

David D. Bohannon, whose motion picture "*San Lorenzo Village*" was a feature of one of the night programs at the Oklahoma City Convention, is now having another sound and color movie made on the redwood lumbering industry. As yet untitled, the film will trace the lumber from the tree crashing in the forest through all its processes to the finished house. Ronald L. Campbell, vice-president of the firm and MP Division member, will supervise the making of the picture.

Arthur Gavin has left his position as Editor of *Home Movies* magazine to become Editor of the *American Cinematographer* magazine. Charles Rosher, famed Hollywood cinematographer and member of the Division, is one of the Board of Governors of the American Society of Cinematographers, under whose direction the magazine is published. N.B.

ROBERT FLAHERTY, FPSA

BY VINCENT HUNTER, APSA

IF BOB FLAHERTY had not dropped a lighted cigarette in some film, he might not be called today the father of documentary or, better named, factual photography.

It happened many years ago when Flaherty returned from Baffinland with the first motion pictures he had made. He was in Toronto packing his negative for shipment to New York. The cigarette landed in some film clippings on the floor. Fortunately the windows of the room were open, and as Bob puts it: "The flames shot out of the windows like Niagara in reverse." Mr. Flaherty shot out of the room another way. The net result was some painful but not dangerous burns on his person and complete loss of all the negative film.

Flaherty had one print of the destroyed film and this he showed before the American Geographic Society in New York. This show substantiated what had been growing in Bob's mind. He was sure now that the film was worthless anyway — it was just a hodgepodge of disconnected and miscellaneous scenes.

Later, Flaherty went back to the North again. Besides his cameras and many thousands of feet of film stock, he had what he lacked previously — an idea for a picture — one that was to set a new pattern for visual expression.

This picture became "Nanook of the North." It was a plain picture without any frills. It was black and white, and it had no sound track to help promote a mood. It was so simple, honest and straightforward that people who saw it found that it did something for them. "Nanook" proved that in man's struggle for survival, in his efforts to eat and keep warm and alive, there was drama — real, stark, thrilling drama.

Flaherty did all this without any

fuss. The picture, after all, was a record — there was no romantic interest, no feminine lead. Indeed, there were no actors but Nanook himself, his family and his male-mutes. Today, with sound track added, the picture is running in London with the same acclaim it received 25 years ago. There is still magic in coupling the names "Nanook — Flaherty" in lights on theatre marquees.

"Nanook" was followed through the years by a succession of fine films. "Moana of the South Seas," "Man of Aran" and "Elephant Boy" all brought pleasure and knowledge to people all over the world.

The acknowledged master of the factual film, Bob Flaherty takes his position easily. He has been followed by a host of other factual filmmakers, some of them very able men. Some of them are his friends, and Flaherty does not seem to feel that any of these men have imitated him. He speaks with respect of any picture which he considers to be honest. But, for the highly artificial and super

dramatic creation, Flaherty expresses his scorn in pungent words.

Appearance, Personality

Robert Flaherty is now in his early sixties. He looks just like an Irishman should look. He is a charming fellow, but you couldn't put a period after that statement. It takes more than that to describe a man as "big" as Flaherty. Although not a large man physically, he gives the impression of being so. His lined ruddy face is set off by rather straggling white hair. His blue eyes are not piercing because they glint with good cheer. He's friendly and the kind of fellow who is first-class company in a photographic "bull-session."

Not exactly loquacious, Flaherty gives the impression that he likes to talk. He likes to listen, too. Never dogmatic, he often stops talking to ask an opinion. No middle-of-the-roader, he is pronounced in his likes and dislikes and expresses himself accordingly.

When I found Flaherty in New York, he had just returned from a two-year stay in Louisiana, the setting of his latest picture, "Louisiana Story," which will be released shortly. He was in a relaxed and mellow mood, and I spent several pleasant hours with Bob and his younger brother, David. Although my mission was to gather material for a JOURNAL story, I almost lost sight of this in the easy flow of conversation and the spirit of comradeship.

Prodded occasionally by David for a specific anecdote, Bob flitted verbally from the South Seas to Baffinland, from the swamps of Louisiana to the blue waters of Puget Sound. He jumped 10 or 15 years with the disregard of a man to whom time means nothing. Occasionally, he used his hands to aid in description, and at times he rolled his eyes in elfin pleasure: •



ROBERT FLAHERTY, FPSA



BRANTA CANADENSIS CANADENSIS
Roger E. Richard

It was interesting to me, who started in photography with an instruction book in one hand and a developing tray in the other, to find that Flaherty had much the same kind of a start. His approach to picture making has been that of the amateur. He learned the hard way, making mistakes and profiting by them. He served no slow and painstaking apprenticeship under a master.

He worked boldly and, when things went wrong, simply picked up the pieces and started over. "I did all this as an incredible amateur," he says, "because I violated all the rules of photography." It was some of these "violations" which led to many of the spectacular effects which have been associated with the Flaherty name.

His Start

Robert Flaherty entered motion picture making quite by accident. As a young man he made several expeditions in the storied North for Sir William MacKenzie. Ungava Land, Hudson's Bay country and Baffin's Land knew Flaherty's snowshoes and sledges. After one of these trips, Sir William suggested that he get one of "these new motion picture cameras." This was done, but since Bob knew nothing about camera operation nor the mystery of exposing film, he shortly found himself in Rochester, where he got a con-



CHESTNUTSIDE & COWBIRD E. A. Hill

Prints from The Third Chicago International Exhibition of Nature Photography

densed and informal course in motion picture photography.

With him into the Far North, Bob carried complete equipment with which to develop his film, and even a printer and projector so that he could see the result of his labors. This custom of carrying processing equipment into the field became a deeply-rooted part of "Operation Flaherty." Only "Louisiana Story" was not developed in the field.

After Flaherty found himself in a cinematic jackpot, he worked his way out with all the resourcefulness of an earnest amateur. He was never too conventional to try any scheme which he thought might solve his problem. When he was making "Nanook," he ran out of negative stock, and made many of the scenes on the slow positive stock. The fact that he could see the developed negative without loss of time was an invaluable aid.

The year 1923 found Flaherty on Savaii Island in the Samoan Group in the South Seas. Accompanied by his wife and their three small daughters, and his brother, David, he settled down to work.

Up to this time, all black-and-white motion pictures were made on orthochromatic film. Panchromatic film was very hush-hush, and was used only for special effects and in the rather primitive color processes in use then. Adventure-minded Flaherty had with him a Prisma color camera equipped with a color wheel and some panchromatic film to use in this strange machine, which in a wonderful way produced a picture that could be projected in color, of sorts.

Flaherty was disturbed because the tawny native complexion was registering too dark on the ortho-



SNOW CAPPED Capt. Martin L. Davis

film. The Polynesian maiden with the red hibiscus in her raven tresses was turned out in pretty dingy fashion by the non-red sensitive film. Although he was not too familiar with panchromatic film, Bob had a hunch. When he developed his first tests he knew that, photographically speaking, he had opened a new book. Thereafter there flowed from his camera a series of breathtakingly beautiful pictures of sea, sky and clouds, beaches, palms and sunsets, done in a new way with the new film. "Moana of the South Seas" was the first motion picture to be entirely on panchromatic film.

His approach to the making of a motion picture betrays all the patience of an impatient man. How far he plans his picture mentally, no one knows except Flaherty. But he puts down the main outline on paper. He makes no iron-clad shooting outline because he cannot tell in advance exactly what problems will be encountered. Therefore, the shooting outline is quite flexible, so that it can be bent or entirely changed.

Every picture to Flaherty means an expedition. This may be partly due to the fact that fundamentally he is an explorer. If you review his films carefully, you will note that basically Flaherty uses the camera as a means of recording exploration. With his films he shows what he has discovered about the lives of people. He does not always record people or

natives as they live today. You cannot visualize Flaherty photographing a Polynesian eating from a can of salmon. Bob would take him fishing, using his primitive nets in the manner of his father to get his food from the sea, as all Polynesians did in the happy centuries before the coming of the white man.

Once on the ground, be it in the Far North or in equatorial jungles, Flaherty's patience is shown in his leisurely way of becoming acquainted with the country and its inhabitants. He lives with the people, wins their friendship and trust. Months may be consumed in searching for the central characters to carry out the story which he is to put on film. When it comes to locations, there is little compromise. Flaherty's patience is endless when searching for just the setting he wants. If you agree with some who feel that many of his scenes are visual poetry, you will understand that these months of preliminary work pay off.

When the picture is "set" and the cameras are rolling, Flaherty's natural impatience makes itself felt and he works tirelessly. No number of retakes is too difficult or tiresome. He must get it exactly as he wants it, if humanly possible. His patience with his inexperienced actors is limitless, and his faculty for working with native "actors," who have never seen a movie camera before, amounts to genius.

Through all his pictures, Bob has enjoyed the active support and collaboration of his wife, Frances Flaherty. Her keen eye has pointed out many a discrepancy, spotted a fine native type or picked out a striking camera angle. Bob's brother, David, a well-known filmer in his own right, has accompanied him on many of his expeditions. In addition, Flaherty hires cameramen and assistants, and any other necessary help to expedite and assist in the making of a picture.

The money to finance the making of his pictures — they are relatively expensive — has come from varied sources. At times he has found business concerns willing and anxious to finance one of his pictures. "Nanook" was produced under the banner of Revillon Frères, the famous fur company. Occasionally

Hollywood motion picture interests have financed him. In general, these experiences with Hollywood have not been too pleasant. "Moana" was filmed and produced with this connection, and Flaherty's backers were aghast to find that his picture was an almost poetic study of Polynesian life built around the ceremony of "Tattoo" among the natives. No burning love interest, no fight with man-eating sharks, no close shaves with gigantic clams.

Flaherty made another trip to the South Seas as co-director of "White Shadows of the South Seas," the picturization of William Frederick O'Brien's book of the same name. Flaherty's love of the beautiful and simple and his ideas of ways to work with natives clashed with the ideas of Hollywood and he departed from "White Shadows."

After his epic, "Man of Aran," Flaherty was called by Sir Alexander Korda to film a story in India. This resulted in "Elephant Boy," which seems to have left Flaherty with a faintly nostalgic regret for the picture he could have made free from preconceived ideas and the restraints of commercialism.

Flaherty feels with some bitterness that most American motion pictures have been made with only one thought in mind — to make money. When Bob talks of this, his blue eyes cool off a little and his speech picks up a few of the homely but descriptive idioms of the western cow-

camps. "It is no wonder," he says, "that foreigners have utterly no idea of what we Americans are like, how we work nor how we live. Go to any half-dozen random pictures on the screen today and you will see what I mean."

If Flaherty is pessimistic about the general screen fare offered today, he is cheerful about the future of factual motion pictures. He believes that the amateur way of working out a picture subject is the way to produce something of true worth and lasting value, if knowledge, skill and perseverance are applied without stint. He feels that the fellow who today is busy making a factual record of the life of his own family, may be the factual filmer of tomorrow making the record of the life of some other family, perhaps on the other side of the world.

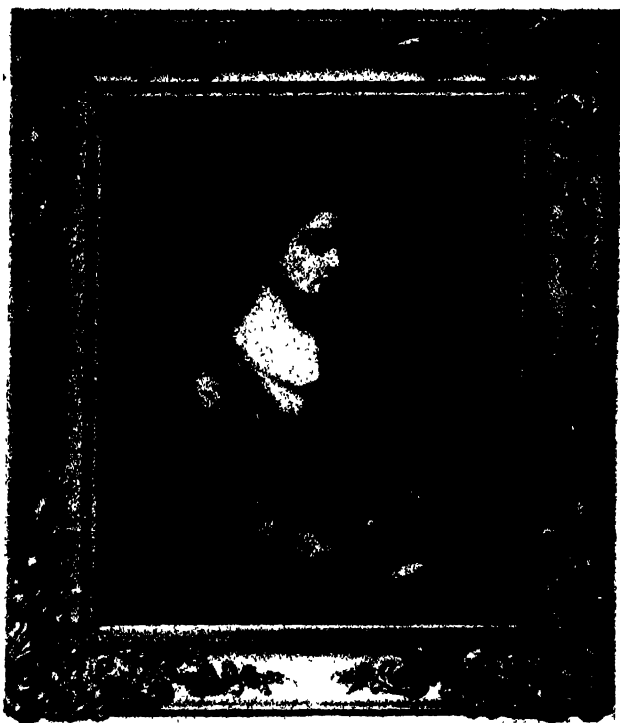
Without waxing lyrical about it, because Flaherty is a practical realist, he thinks that free interchange of factual photography might do much to dispel the clouds of doubt which hang so heavy over the world today.

At 63, Bob Flaherty is looking forward to his next picture with all the eagerness of the true amateur. He does not know yet, or if he does he would not tell, just what it will be, but he thinks it will be of America. Whether it pictorializes the broad sweep of delta or plain, the lofty mountains or towering skyscrapers, it will be, you can be sure, the best of America and of Bob Flaherty.



BLAZING STAR

John B. Brennan



This painting, owned by Mrs. P. J. Roelfsema, of Piedmont, California, led to an interesting and valuable discovery.



Portrait of Miss Kitty Fisher, painted by Sir Joshua Reynolds, which hangs in the New York Public Library. Note its similarity to the painting shown at left

The Case of the MISSING DOVES

BY JACK WRIGHT, FPSA

THIS is the story of the "Mystery of the Missing Doves" and how that mystery was solved by an amateur photographer. Characters in the little drama are: Sir Joshua Reynolds, famous English painter, who lived between 1723 and 1792; his lively and lovely model, Miss Kitty Fisher; Mrs. P. J. Roelfsema of Piedmont, Calif., who owns the painting containing the mysterious doves; and Dr. Irving Ellis, APSA, amateur photographer.

Famous Model

Kitty Fisher was one of the famous models of her time and her life was recently the basis for a motion pic-

The name of Sir Joshua Reynolds enters into this story involving an amateur photographer, a famous model, and a modern X-ray machine

ture starring Paulette Goddard. Sir Joshua painted three portraits of Kitty, which differed from each other only in slight particulars. These paintings were three-quarter length portraits of a beautiful young woman with brown hair, which was dressed high. She was seated on a green settee by a window, and wore a white dress and a fur-trimmed cloak. Her slightly cupped hand lay in her lap and her dark blue eyes were contemplative. Within the hand nestled a

dove and on the back of the settee was another dove.

As the centuries went by, one of these paintings came into the hands of the Duchess of Crew, of London. Another was purchased by a Mr. Lennox of New York City and was presented to the New York Public Library in his will. The third painting disappeared.

The scene now shifts to California, where Mrs. P. J. Roelfsema inherits from her father a painting of a

lovely young woman seated on a settee. Mrs. Roelfsema knows little about the origin of the picture but admires it greatly, particularly because of its lovely flesh tones.

One day, while reading a new book by Ellis K. Waterhouse about the paintings of Sir Joshua Reynolds, she comes across a reproduction of the portrait by Sir Joshua hanging in the New York Public Library. Mrs. Roelfsema is amazed and excited to see how the painting resembles her own. The only important difference is that in Mrs. Roelfsema's picture there are no doves. The curved right hand, lying in the model's lap, looks as though it might have contained something, but now it is empty.

Dr. Ellis Consulted

Mrs. Roelfsema has heard about using x-rays, infra-red, etc., in photographing paintings for special purposes, and she goes to the manager of the Eastman Kodak Stores in Oakland and asks him if he knows of any photographer who does that kind of work. At first the manager is stumped. Then he remembers that Dr. Irving Ellis has made some x-ray pictures of flowers, using the equipment in his office. Perhaps he would undertake to help Mrs. Roelfsema solve her problem.

Dr. Ellis has never x-rayed a painting but is delighted to try. He removes the painting from its heavy gilt frame and lays it on the bed of his x-ray machine, with the x-ray tube about three feet above it. Using 11 by 14 films he photographs the sections of the painting where it is suspected there might have been doves.

Doves Are Found

In considerable excitement he retires to the darkroom to develop the negatives. Seldom has a photographic process seemed so slow. At last the negatives are placed in the hypo. Slowly the images on the film become clearer. There, in the expected locations, are the outlines of the doves. The white lead in the painter's pigments has left a shadow on the x-ray film similar to the bones in the human body. The experiment has been a success, and a long step has

been taken toward establishing Mrs. Roelfsema's painting as having been done by Sir Joshua Reynolds.

Why were the doves painted out? That is a question which, at this late date, it is difficult to answer. Possibly, some person who owned the painting felt that it would be better without the doves. Mrs. Roelfsema has even heard one theory that Miss Kitty's morals may not have been quite what they should have been, and that one owner of the painting

felt that nothing as pure and innocent as doves should be associated with her.

At any rate the doves have now been found, albeit under a heavy coat of paint, and Mrs. Roelfsema is encouraged to undertake the further research necessary to prove the painting to have been done by the great Sir Joshua. And Dr. Ellis is considering taking up the x-raying of paintings as an interesting and possibly profitable side line!



This is a photo of one portion of Mrs. P. J. Roelfsema's painting, which was x-rayed to determine whether it had included a dove.



An x-ray photograph of the same portion of the picture shown above. Note outline of the dove on the right, as in Kitty Fisher portrait.

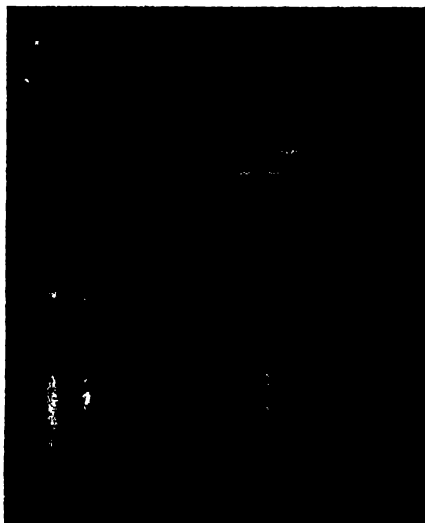
Public Demonstration of the Land One-Step Camera Will Be a Highlight of PSA National Convention

THE FIRST demonstration of a production model of Edwin H. Land's new camera for one-step photography will be one of the highlights of the PSA National Convention, to be held in Cincinnati, November 3-6. Interest in the 1948 Convention is reaching a high pitch, and a record-breaking attendance is anticipated.

The announcement last year of the Land camera with its process for producing finished prints within one minute after taking the picture, created wide attention in the photographic world. Dr. Land, president of the Polaroid Corp. of Cambridge, Mass., will lecture and give the first public demonstration of the camera at our Convention.

In his talk, scheduled for Friday, Nov. 5, Dr. Land will tell how the single operation of pulling a tab out of the camera distributes the developing reagent, develops the negative, prints the positive, stabilizes the picture, and advances and registers the film. Problems of tone reproduction, contrast control, exposure latitude and other photographic aspects will be discussed, and some possible applications of the new method will be noted.

Edwin H. Land was born in 1909 in Bridgeport, Conn. He entered Harvard in 1926, withdrew on leave as a freshman to do research in polarized light, and returned to Harvard in 1929 after completing basic research in synthetic polarizing sheeting. Public announcement of the polarizing sheet was made in 1932. The Polaroid Corporation was formed a little later, and Dr. Land has been its president and director of research from its inception to the present time.



CINCINNATI

George Hoxie, APSA

In 1940 Dr. Land announced (with J. Mahler) the Vectograph, images in terms of partial polarization, making possible three dimensional prints and projection. During the war, he directed research on a variety of new war materials and weapons and was consultant to the National Defense Research Council and the U. S. Navy on guided missiles.

He holds the degree of Doctor of Science, given by Tufts College, and has been awarded medals by the RPS, Franklin Institute, National Association of Manufacturers, and others.

Lejaren à Hiller

Many other big names in photography will be heard at the PSA Convention. No one will want to miss the Honors Banquet, on Saturday evening, Nov. 6, at which the principal address will be given by that colorful personality, Lejaren à Hiller, who is known as a humorist as well as a great photographer. He was born in Milwaukee, and began his career as an illustrator and painter.

Mr. Hiller is no beardless boy, admitting that he owned his first camera in 1898 and exhibited his first photograph in 1903 at the St. Louis World's Fair. Coming to New York in 1908, he continued his art work, illustrating magazine covers and articles. His interest in photography as a medium for illustration was so strong, however, that after several years of experimentation with the medium he joined the *Cosmopolitan* Magazine as photographic illustrator and, as the result of his work, advertisers began realizing the possibility of photography in advertising illustration. Thus Hiller became a real pioneer in his field. Even though he still paints and sketches, he is recognized more as a photographer than a painter, although his flare for composition and grouping clearly shows his early art training and experience.

Mr. Hiller's series of photographs of "A History of Surgery" are probably the greatest classics of interpretive photography of this type ever made. Despite the fact that the first of the series was published more than 20 years ago, the success was so great that Mr. Hiller recently has undertaken a new series on the same subject so extensive that it will probably keep him busy until he is 100.

PSA Progress Medal

Presentation of the first PSA Progress Medal, to Dr. C. E. K. Mees, of Eastman Kodak Company, will be a feature event at the 1948 Convention. Dr. Mees, an Honorary Fellow of the PSA, will deliver

the "Progress Medal Lecture" on November 5. In addition to Dr. Mees, other members of the Society will receive PSA Honors as Fellows and as Associates.

Dr. Mees was born in Wellingborough, England, in 1882. He received the degree of B.Sc. in research at the University of London in 1903, and of D.Sc. in 1906. The University of Rochester awarded him the degree of Hon.D.Sc. in 1921.

Prior to coming to the United States in 1912, Dr. Mees was for six years managing director of Wratten & Wainwright, Ltd., in Croydon, England. He has been director of the research laboratory at Eastman Kodak since coming to this country. In 1934 he was elected vice-president, in charge of research, of Eastman Kodak, and he has been a director of the company since 1923.

Among the many organizations which have awarded medals to Dr. Mees are the Royal Society of Arts, Royal Photographic Society, City of Philadelphia, Society of Motion Picture Engineers, National Academy of Science, and the American Academy of Arts and Sciences.

Dr. Mees has lectured before important organizations in both this country and England, and has written many significant articles on photography. He is a member of many photographic and scientific societies and, all in all, one of the most distinguished figures in the world of photography.

Nessle & Hiatt

A man who "makes like a bird" is a newspaperman's description of James P. Nessle, of Toledo, Ohio, who with his co-worker, Lawrence D. Hiatt, will lecture on "Bird Photography" at the Convention.



EDWIN H. LAND



LEJAREN à HILLER

The prematurely gray and bald Jimmy Nessel discovered as a boy that he did pretty well with bird imitations — so well, in fact, that about 15 years ago his vocation of commercial photography became a sideline, and his avocation his business — radio work, illustrated lectures, etc.

Larry Hiatt has been photographing birds for over 20 years as a hobby. Many of his pictures have appeared in leading nature and photographic magazines in the U. S. and England. In recent years he has been doing most of his work in color.

In presenting their color-slide illustrated talk to the Nature Division at the Convention, Jimmy and Larry will go into detail as to methods, equipment, blinds, etc.

Mulder on Filters

John G. Mulder, First Vice-President of the PSA, will discuss "The Use of Filters with Color Film," a subject on which he is an authority. Mr. Mulder has taught color photography in the Kodak CC photographic school for the last three years. His pictures and articles have appeared in *Minicam* and *Holiday* magazines. He is an Associate of the PSA and the Oval Table Society.

Although filters are in common usage with black-and-white films, few amateurs are acquainted with the filters available for use with color. Mr. Mulder's lecture will describe the conditions under which these filters can be used, and color slides will be projected during his talk. Among other things, he will show that it is possible to obtain color effects comparable to noon-day sunshine even when exposures are made as late as 4-5 P.M.

On the program also, as announced in the September JOURNAL, will be Professor Belinkin, of the University of Cincinnati, who will discuss "Color Phenomena" in the language of the layman; and Glenn Matthews, FPSA, Eastman research scientist, who will give an illustrated lecture on "Photography in Business and Industry."

Buckley Print Clinic

There will be an "appetizing menu" for

pictorialists attending the Convention. Many are looking forward to the Print Clinic to be conducted by B. Erle Buckley, APSA, well-known New York teacher and authority on photography. There is wide interest also in the Print Clinics of Dr. Carlton J. Marinus, APSA, and Gerda Peterich, whose clinic will be devoted to portraiture.

Among the famous pictorialists who will give addresses are Miss Eleanor Parke Custis, FPSA; Harry K. Shigeta, FPSA; David J. Stanley, APSA; P. H. Oelman, FPSA; and Fred Archer, FPSA. Messrs. Shigeta and Stanley will discuss different methods of controlling tone values. Miss Custis will take up "Pictorial Composition"; Mr. Archer, "Portrait Lighting," and Mr. Oelman, "Photography of the Nude." Mr. Oelman's talk will be illustrated by nearly 100 prints.

Technical Division

The program sponsored by the PSA Technical Division should arouse keen interest. The subject of "Photosensitive Glass" will be discussed by Dr. Stookey, of Corning Glass Works; "The Study of Washing Action with Cinemicrography," by Mr. Kinstler, of Procter & Gamble; and "Toxicity Problems in Photographic Industries" by Dr. Sterner, of Eastman Kodak, who is current president of the



LAWRENCE D. HIATT AND
JAMES P. NESSLE

American Industrial Hygiene Society. Another speaker will be Allan Stimson, APSA, of General Electric, who will cite results of his research on exposure meter performance.

The above talks will be given on November 4, and the following day will be devoted to Industrial Photography. Among the topics to be discussed will be "Photographic Material for Use in Industrial Laboratories," "Means and Methods for Better Exposure," and "Problems of the Small Industrial Laboratory."

Another paper offered by the Technical Division will be "Latensification Studies with Sodium Perborate," by Messrs. W. Vanselow, R. F. Quirk and J. A. Leermakers.

Color Division

Nicholas Ház, FPSA, is one of the prominent speakers to be presented by the Color Division. He will take up "Secrets of Color Composition." Other lectures on color will include: "Supplementary Flash for Outdoor Color Exposure," by Donald J. Mohler; "Masking for Color Correction," by Bob Speck, co-inventor of the present dye-transfer process, and "Color Films — the Photographer's Tool," by Howard C. Colton, APSA.

George W. Blaha and H. J. Johnson, APSA, will conduct Color Clinics, which should attract large gatherings.

Other Features

The Nature Division will present Karl Maslowski, Curator of Birds at the Cincinnati Museum of Natural History, with his color motion picture, "Sahuaro Land," an illustrated story of ancient Arizona. Another Nature speaker will be James E. Foster, of Rochester, N. Y., well-known photographer of flowers.

A great variety of excellent papers have been planned for the Convention by the Motion Picture Division. Many of these were listed in the September JOURNAL. The M.P. Division will also present almost continuous showings of exhibition and entertainment pictures.

Noteworthy also will be the special program which has been arranged for camera club organizers and officers. Speakers on camera club subjects will include Adrian TerLouw, APSA; Frank Richterkessing, APSA, and Charles A. Kinsley, who will conduct a series of Camera Club Clinics.

Photos of Members

A special exhibit which will attract wide interest is a group of 8 x 10 prints taken of PSA members by other members. Some of these will be in a humorous vein.

Isadore Arnold Berger, who is in charge of this exhibit, reports that all such prints should be sent to him at 2200 National Bank Bldg., Detroit 26, Mich. All interesting data, including the name of the subject, should be typed on a slip of paper and pasted on the back of the print, so that the typed part will extend below the bottom of the print. No prints will be returned but will become the property

of the PSA. All prints should be in Mr. Berger's hands by October 15.

Those PSAers who will be visiting Cincinnati for the first time, should have no trouble in getting directions for going about the city, etc. All the PSAers of Cincinnati will wear buttons, boldly inscribed "Ask me, I live here." So with this help, and that of the police force, it should be a cinch to get around.

If you are planning to leave for the Convention before Election Day, November 2, remember to get an absentee ballot from your local election board so that you can cast your vote in the national election, which will be held the day before the opening of the PSA Convention.

The 1948 Convention planners have



made sure that there will be a wealth of valuable information for everyone, regardless of where his particular interest lies.

If you want to be a better photographer—and who doesn't—plan now to be in Cincinnati the first week in November!

Annual Reports of PSA Divisions

Color

In the sixth year of its existence, the membership of the Color Division reached well over 1,200. Realization of many of the plans and predictions as well as expansion of services originated by and instituted during the chairmanship of Mr. H. J. Johnson, AP&A, are indicative of the continuing progress of the Division. A brief outline of the participation in the various activities is presented herewith.

Color Print Set. Demand for the color print set which illustrates the various processes, i.e. Carbro, Dye-transfer, Printon, Gasparcolor, hand color, etc., was so great that two sets were made available—one for booking by clubs and the other by individual members. Both sets were booked to capacity during the season. There is no charge for this service other than the cost of postage for forwarding to the next club or individual.

Color Print Competition. The annual competitions which are held in October, January, and April of each year attracted 17 entrants and 61 prints. Prints by any color process are eligible. Prizes consist of medals and ribbons and each print receives a written criticism by the judges. No entry fee is required of members. Eventually, when print makers are more numerous, a similar competition will be conducted for clubs.

Color Print Circuits. Continued activity in the color print field has firmly established the existence of the color print circuits. These circuits which function similarly to the English "portfolios" consist of 10 individuals who submit two prints, replacing their prints each time the set reaches them, adding their own opinion of other prints in the circuit, etc. One of the circuits has already completed its third circle.

Color Print Service. This service, under the direction of a color print expert, was frequently used by color print makers during the past year to help solve their problems.

International Slide Competition for Individuals. About 10 per cent of the Division members plus 50 non-members who paid an entry fee for each competition (there is no entry fee for members) entered the five slide contests held during the past year. The chief value of this activity is in the written criticism by the judges that is given each slide. Four slides may be entered in each contest and compete for prizes of medals and ribbons. Judging points are rotated.

Slide Circuits for Individuals. Twenty-five members participated in this activity. Each circuit consisted of 10 individuals who loaned five slides, thus obtaining in return, a set of 50 slides for study and comment. Ribbons are awarded to the best slides in each circuit as determined by the vote of the participants.

Slide Instruction Sets. Beginning this season instruction sets (which originated during the war for use in hospitals) were made available without cost to individuals (not available to clubs or non-

members). These sets, composed of 50 slides complete with comments, and illustrating what makes a slide successful or unsuccessful, proved to be in great demand and were booked solidly during the entire season.

National Club Slide Competition. The number of clubs participating in this activity increased sizably with 53 clubs (21 in class A and 32 in class B) entering the five contests this season. Each club may enter 8 slides in each contest with monthly prizes awarded to clubs and individuals and seasonal grand prizes. Judging points are rotated and comments are furnished on each entry. Consideration is being given to reducing the number of slides which may be entered to 6 as well as creating separate judging points for Class A and B clubs.

Slide Circuits for Clubs. Thirty clubs comprised three circuits, each of which was composed of 50 slides—5 slides entered by each of 10 clubs. These circuits have proved increasingly popular because they provide instructive program material (basic comments are prepared by the Color Division with each club adding its comments) and give clubs an opportunity to study the work of other clubs. Medals and ribbons are awarded as determined by the vote of participating clubs.

Exhibition Slide Sets. Eight permanent sets, each composed of 50 slides of exhibition quality, complete with comment sheets and sufficient for an instructive 1½ hour program, were routed to clubs and individuals from four distributing points across the country. These, like many of the other services of the Division, proved so popular that more sets are being assembled in order to meet the demands for this service.

International Slide Set Exchanges. The first of a series of international exchange sets were received from Holland and Australia. In exchange for an equivalent number of slides, we received 50 slides to enable American slide makers to see comparable work being produced elsewhere in the world. Arrangements are also now in process for exchanges with England, Denmark and other countries.

Aid for National Exhibitions. A new feature of this activity is the "show packet" which contains sample budgets, sample publicity releases, sample forms, etc., and is available to new shows. The Division continues to make available to shows which agree to meet its recommendations, a master mailing list containing the names of active contributors to exhibits. As in the past few years, special prizes have been awarded to exhibits which maintain high standards of management and efficiency.

Standards for Color Exhibitions. Although the Color Division establishes the bases upon which color shows are to be recognized, requirements are determined democratically by referendum of Color Division members. The requirement, effective this season, that the gap between deadline

and end of show shall not exceed six weeks, was established in this way. At present, there is a tentative recommendation that color shows use 6-7 foot candle illumination on a beaded screen when judging slides. This is subject to revision and will become final after completion of current experiments and confirmation by the membership.

National Color Slide Exhibitions. The Color Division sponsored in 1943 the first all-color exhibition ever held and demonstrated the need for such an exhibition field. The number of exhibits has increased each year with many black and white shows adding color sections. During this past year 16 recognized exhibits attracted 1,465 entrants.

Who's Who in Color Slide Photography. This annual listing (in the September issue of PSA JOURNAL) of the names of all contributors who have been successful in at least two color shows which meet the Color Division's requirements for recognition, is prepared by the Division and is the standard reference list used by individuals and clubs. The list for the 1947-48 season contained the names of 475 persons who had acceptances in two or more exhibits.

Color Division Bulletin. One of the most popular services of the Division is the Bulletin which is issued every two months and is designed to keep members informed of Color Division's activities, services and projects, of members' accomplishments, tips for better color work, etc. Although it presently is unpretentious in its mimeographed form, plans are underway for improving it and issuing it more frequently.

Judging Service. For clubs which do not have qualified judges readily accessible, the Color Division has a judging service for color prints as well as slides. A number of clubs made use of this service during the past season.

Pictorial Chicago Project. Circulation of the Pictorial Chicago Set marked another "first" for the Color Division. Not only did the project set out to demonstrate that pictures of cities can be factual and pictorial at the same time, but it also proved it, for even before the project was completed, half of the slides produced by the participating group had been accepted in national exhibitions. This project is intended to serve as a pattern for similar projects in other cities.

Slides for Veterans Hospitals. Renewal of this project resulted from the plea for slides from specific Veterans Hospitals. During the past year almost 1,500 slides were distributed to these VA hospitals. (During the war, almost 15,000 slides were sent to army camps and hospitals.)

Testing Service. Experiments with materials and processes of interest to color photographers are conducted and reported from time to time. One of these was Panchro-Versal paper (for making direct black-and-white prints from transparencies) which was reported in the November 1947 issue of PSA JOURNAL. The packet of sample prints which was made available to mem-

bers, proved to be in such great demand that a second set was made and circulated. The results of other tests which are currently being conducted will appear from time to time in the *Bulletin* or *PSA JOURNAL*.

Membership Slide. A Color Division membership slide which may be used by members to precede lectures, etc., was designed by Dannis Pett.

A complete accounting of disbursement of entry fees required by the various activities has been sent to Headquarters.

Appreciation is due the members of Color Division's National Committee who have guided the above-mentioned activities — Karl A. Baumgaertel, APSA, Vice-chairman (California); Blanche Kolarik, APSA, Secretary-treasurer (Chicago); and members R. B. Horner, H. J. Johnson, APSA, Erik Sorensen, and W. K. Raxworthy (Chicago); Charles A. Kinsley and Dennis Pett (New York); A. C. Klein (Wisconsin); John C. Moddejonge (Ohio); Frank Proctor (Arizona); and Sam J. Vogan (Canada).

GEORGE W. BLAHA, *Chairman*

Motion Picture

The Motion Picture Division celebrates its second birthday during the convention at Cincinnati this November.

Our membership has grown from 100 charter members when the Division was organized in 1946 to 508 memberships on July 16, 1948.

This year the Division is holding its second annual exhibition of amateur 16mm and 8mm motion pictures.

A 16mm and 8mm motion picture exchange service similar to the Photo Portfolio sponsored by the Pictorial Division has been planned and is ready for members of the Division.

Plans are under way for a Motion Picture Division Bulletin, which will be mailed to Division members three to four times a year. It is hoped that later this can become a monthly news bulletin.

An Award of Merit certificate has been designed and printed, and will be sent to each person whose film is accepted at the annual exhibition.

The Division has maintained its own section in *PSA JOURNAL* for the past two years, and has published some excellent papers on the art of motion picture photography.

Ways and means are being discussed on how to make and supply lecture material on wire or tape records which can be rented to cinema clubs as part of their educational program.

Several new committee chairmen have been named, and their committees are all functioning efficiently.

HARRIS B. TUTTLE, *Chairman*

Nature

The Nature Division is pledged to devote its attention to the promotion of interest in the photography of natural history. Activities outlined in previous reports are being put into effect.

The master mailing list of nature photographers which was proposed last year has been completed and is available to all Nature Exhibitions which satisfy the conditions for borrowing the list.

At the present time there are no specific requirements for nature shows other than entries cannot exceed four per individual, subject material must not be limited to any one specific field, and contributor's interests should be considered. During the coming season, the Nature Division will summarize present applicable requirements and determine what additional ones are necessary. These then will be assembled into a convenient reference form and made available to any organization contemplating a nature photography exhibition.

Contributors receiving one acceptance in one show are now listed in the *Who's Who*. It is likely that acceptances in two shows will be necessary for listing in the future. During the next year further recognition will be given in the form of medals to the three nature photographers receiving top listing in the *Who's Who*. One will be awarded for the greatest number of slides accepted in the recognized exhibitions, another for the most prints, and a third for the highest combined total of slides and prints.

The Division has continued its semi-annual print competitions which are held during the

months of May and December. Prizes consist of medal and ribbon awards. The three best prints are reproduced in *PSA JOURNAL*.

Now the Division offers semi-annual competitions and a criticism service to nature color slide makers. This feature has been added to give those who work in color the same benefits that black-and-white print makers have had for the past few years. The contest months are March and September. Medals and ribbons are awarded and the winners list is announced in *PSA JOURNAL*.

Two traveling shows consisting of 50 slides and 50 prints are being compiled representing the work of Nature Division members. These shows will be available without charge, except for transportation costs, to any museum, school, or club interested in viewing them.

The Division wishes to thank its officers and committee members for their splendid cooperation during the past year. It is also indebted to those who contributed their interesting articles to the Nature Division Column in *PSA JOURNAL*.

LOUISE BROMAN JANSON, *Chairman*

Pictorial

During this year the Pictorial Committee has been amplified and strengthened, and helped by a new group of workers, the *Go-Getters*, has brought 1,005 new members into the PSA and Pictorial Division between January 1st and July 31st. Many of the leading *Go-Getters* will be doing additional work for the Division next year as new members of the Pictorial Committee.

The year 1948 was designated "Portfolio Year" and Eldridge R. Christliff, APSA, Director of the American Portfolios, built up the enrollment to 1,761 members by July 31st, and started a number of new services as part of the Portfolio Activity.

Seven portfolio members have qualified for the PSA Portfolio Medal Award during the year, and reproductions of the winning prints and photographs of the makers will appear in *The Folio*. This Award is proving a real stimulant in developing new salon exhibitors.

Three additional Portfolio Camera Clubs were organized during the year, at Rochester, Minn. and Austin, Minn. by Dr. W. Warren Roepke, Director of the Portfolio Camera Clubs, and at Lincoln, Neb. by Sten Anderson, a member of the Pictorial Committee. These clubs have proved so much more interesting to their members than ordinary camera clubs that we expect to organize several more next year.

The American Portfolio Activity has grown so fast that we have found it necessary to open a Headquarters Office in Chicago to carry on the work. There will be no paid employees, but we will have the necessary storage space and office machinery for Director Christliff to continue to do an efficient job. In line with improved efficiency those members and commentators who are habitually late in handling the work are being dropped from the rolls, and Circle Secretaries are being appointed to handle the detail work in each Portfolio. Thirty-three of these Secretaries are now in the Christliff Organization and additional members are being appointed as fast as qualified people can be found to do the work. New Commentators are also being appointed when the right people can be found.

The International Portfolios, under the direction of Burton D. Holley, APSA, have also had phenomenal growth. In 1945 there was one, in 1946 four, in 1947 eight, and this year there are 18 Circles in operation and seven more about ready to start.

Director Holley has built up a large and capable organization in the United States, Canada, Australia, New Zealand, Cuba, France, India, Pakistan, South Africa, Sweden, England, Scotland, Wales, Austria, Belgium and Hawaii, and is fast cementing good relations between the foreign camera club councils and those in the United States; with the Pictorial Division supplying the ideas, the organization and control of the activities. In addition to the International Portfolio Circles operating in the English language, foreign language Portfolios are now being organized for those of our members who speak the foreign language, or are learning how. The first Spanish language Portfolio is now being organized with Cuba.

As a direct result of the success and popularity of the portfolios operated by the Pictorial Division, both National and International Portfolios

are now being organized all over the world. The F-11 Camera Club of Ottawa is organizing portfolios to circulate in Canada, one is now in operation in Australia, one about to start in New Zealand; there is an International between India and Soviet Russia and another between Czechoslovakia and Hungary. There is an International between England and Canada which is sponsored in England by the Royal Photographic Society and in Canada by the PSA Pictorial Division.

The Anglo-American Medical Portfolios are sponsored in England by the Medical Group of the Royal Photographic Society and in the United States by the Pictorial Division with the cooperation of the Biological Photographic Association and the American Medical Association.

The Anglo-American Bromoil Portfolios have the active cooperation in England of the Bromoil Circle of Scotland, and are the first of the International Process Portfolios.

Besides the Portfolio Circles, there are the International Portfolio Exhibits, the circulation of American print shows in foreign countries and foreign exhibits in this country. The International Portfolio Exhibits are accompanied by complete print and negative data and descriptions of the participating organizations. Agreements are signed in both countries to define responsibility, rules, dates of exhibition and fees. The Exhibits are entirely self-supporting.

During this year there have been the following exchanges of print shows:

Club Fotografico de Cuba and the PSA Chicago Chapter.

League of Netherlands Amateur Photographers Societies and the Chicago Area Camera Clubs Association.

Australasian Photo-Review Prize Winning Prints and the Photographic Guild of Detroit.

Finnish Camera Club Association and the Camera Club Council of St. Louis.

Niharika, the Club of Gujarat Pictorialists of Ahmedabad (a 25 print show of the life of Mahatma Gandhi) and the Chicago Area Camera Clubs Association.

Contacts have also been made between individual photographers in this and other countries for the purpose of exchanging photographic information, experiences, methods and photographic publications. Many requests have been made direct and others have been received from Frank Fenner, Editor of *Popular Photography*, for American photographic "pen pals" and all have been taken care of.

The Folio, started in October, 1947, has now grown to be the "Official Publication of the Pictorial Division and the PSA Portfolios." It is published each month in *PSA JOURNAL*, and contains full information about all Pictorial Division Activities. It has correspondents in all countries where there are International Portfolios and a capable staff of editors. Reprints are made each month for insertion in the International Portfolio Notebooks, spreading Pictorial Division news all around the world.

Due to the increased cost of supplies, the dues in the American Portfolios have been raised to \$1.00 per year, and in the International Portfolios to \$2.00 per year.

The Judges' List, under the direction of Harry V. Clery, Jr. has been turned over to the Camera Club Activities Committee, as this activity fits in better with their work than with our own. During 1948 the 145 people on the list took part in 610 judgments.

The PSA Award of Merit, under the direction of B. Erle Buckley, APSA, has encouraged many new salon exhibitors, and now has on the roster 110 Star Exhibitors, 87 Two-Star Exhibitors, 53 Three-Star Exhibitors and 38 Four-Star Exhibitors.

Financially, the Pictorial Division is in excellent condition. The activities, with the exception of the PSA Award of Merit, are self-supporting, our bank balance is growing steadily, our membership is increasing rapidly and we are keeping well within our budget.

For next year we are organizing several new Activities, a Portrait Section under the direction of Miss Gerda Peterich, a National Invitational Print Contest, under the direction of Isadore A. Berger, APSA, and others still in the formative stage, to be announced later in *The Folio*.

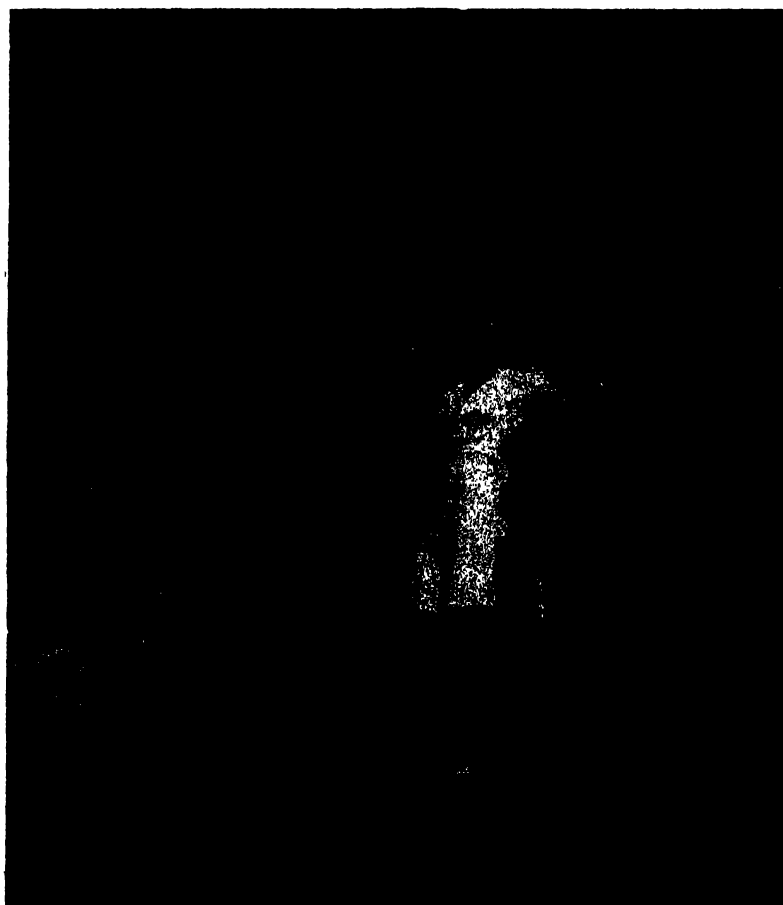
The names of all people responsible for the successful operation of the Pictorial Division, descriptions of all activities, membership lists, news and pictures from our correspondents in this and other countries, and other interesting information will



LONG WAY HOME

Paul B. Miller

*From The Pittsburgh International
Exhibition of Photographic Art*



HIGH ON A WINDY HILL

Cecelia Thatcher

be published in the Pictorial Division Year Book for 1948, to be ready in time for the Convention in Cincinnati.

JOHN R. HOGAN, *Chairman*

Technical

The work of the Technical Division has been continued with the same fundamental objectives reported for the preceding year. These include the sponsorship of new Sections of the Division and an overall program of service to all Sections directed toward more effective operation, improved programs, increased membership, and greater benefits to all concerned.

Sections

Greatest direct benefits to individuals are achieved through the existence of a maximum number of Sections in cities where groups may meet to discuss new developments, methods, and techniques. The Division is proud to report continued expansion toward that end, with six Sections now operating in Binghamton, Boston, Cleveland, Los Angeles, New York and Rochester and plans for others in the near future.

It is interesting to note the effect of this activity as indicated by the fact that more than 4,600 people attended the 50 meetings of the six Sections during the past year.

Membership

The Technical Division has prepared and now has available a membership folder for use by the Sections and designed to promote membership in the Sections, the PSA, and the Division. The following figures do not reflect the effectiveness of this effort because the new folders have just been distributed:

	1945-46	1946-47 (10 months)	1947-48
Section Membership			
PSA members	256	259	295
Section & student members	519	735	664
Total	775	994	959
Division Membership	235	290	449

It is particularly gratifying to note the increase in PSA members (14%) and Technical Division members (55%) in the current year. With the guidance of the Division's new Membership Chairman, Mr. Charles Seager, and wide use of the new folder further increases during the coming year are assured.

Technical Editorial Board

Not so very long ago there was a marked dearth of articles on technical subjects appearing in the pages of the JOURNAL. Today the situation is reversed and there is actually available for publication more material than the JOURNAL can accommodate. This is a problem of major importance and is receiving serious consideration by a reviewing committee including Mr. Quellmalz, and our Technical Editor, Mr. Gibson.

Standards

The work of the Standards Committee is regularly reported in the pages of the JOURNAL and needs little additional mention here. It is interesting to note, however, that Mr. Centa's Committee is now planning on expanding its activities to include standardization of certain procedures and practices in PSA in response to specific requests for such work.

Program

Dr. Carlton's Committee continues to do an outstanding job not only in helping Sections on programming but also in arranging for the technical papers sessions at the annual convention. His program plans for the forthcoming convention surpass all previous efforts and will be described in an early issue of the JOURNAL.

Exhibitions

The Annual Technical Exhibition, under the direction of Mr. Clark, continues to increase in popularity and circulation -- so much so, in fact, that two traveling shows have been in almost continuous demand. The Committee plans in addition, to make available a selected set of prints for circulation to camera clubs following the next annual exhibition.

Technical Information

Dr. Wightman's Committee has assumed new responsibilities in addition to those described in previous reports. In cooperation with the U. S. Department of Commerce, his Committee has assisted in the volunteer critical review of microfilms of German patents, papers, and documents. Dr. Wightman has also been designated to represent the Technical Division on the High Speed Photography Committee of the Society of Motion Picture Engineers.

Conclusion

The Executive Committee of the Technical Division continues to function principally as coordinator of the activities referred to in this report. It is, however, constantly alert to additional opportunities to strengthen or enlarge the scope of the services available through the Division and its Sections.

F. E. CARLSON, *Chairman*.

Annual Reports of Committees

Administrative Practices

1. Committee personnel as appointed at the Board of Directors meeting on December 6, 1947: Glenn E. Matthews (Rochester, N. Y.), Chairman; Frank E. Carlson (Cleveland, Ohio). Since that date the following name has been added: John G. Mulder (Rochester, N. Y.)

2. An index of Administrative Practices has been prepared. It includes all resolutions bearing on administrative practices which have been passed by the Directors since November 1945.

3. An initial draft of the PSA Administrative Practices is being prepared. This material is under review by the Committee, and it will be submitted to the Board of Directors at the Annual Meeting of the Society in November.

GLENN E. MATTHEWS, *Chairman*

By-Laws

1. The Chairman of this Committee was notified of his appointment on October 21, 1947.

2. On November 14, 1947, the names of the Committee members were reported to President Phelps as follows: G. T. Eaton, Secretary, Rochester, N. Y.; B. H. Chatto, Pittsburgh, Penna.; C. C. Edom, Columbia, Mo.; H. M. Howison, Berea, Ohio; V. H. Scales, New York, N. Y.; J. H. Tuttle, Rochester, N. Y.; J. Wright, San Jose, Calif.; Mrs. Anne Pilger Dewey, Chicago, Ill., ex officio; G. E. Matthews, Rochester, N. Y., Chairman.

3. Three interim reports have been made to the Board of Directors on the following dates: December 5, 1947; January 24, 1948; and March 5, 1948. The work of the Committee was also discussed at the Directors' meeting in New York on May 22, 1948.

4. Three official copies of the PSA Constitution and By-Laws of December 1946 have been prepared in loose-leaf binders. These copies have been deposited respectively at the Society Headquarters, with the President, and with the Chairman of the By-Laws Committee.

5. Two amendments to the PSA Constitution and By-Laws of December 1946 became effective on March 19, 1948 after approval by a majority of the Board of Directors and the National Council.

6. The amendments apply to Article VII, Sections 3, 6, and 8, and to Article XIX, Section 3. These amendments are concerned respectively with elections procedure and with the appointment of members of the Honors Committee. Copies of these amendments including date of proposal and approval have been filed with the three official copies of the PSA Constitution and By-Laws of December 1946.

6. Official copies of the By-Laws of the Technical Division, and of the By-Laws of the Motion Picture Division have been filed with the three official copies of the PSA Constitution and By-Laws of December 1946. Work is nearly completed on the By-Laws of the Photo-Journalism Division and it is expected that these proposed By-Laws will be ready for approval by the Directors at the Annual Meeting of the PSA in November 1948.

7. Drafts of Operating Procedures for the Pictorial Division, the Color Division, and the Nature Division, prepared by the respective chairmen of these Divisions, were accepted by the Board of Directors in lieu of formal By-Laws on March 5, 1948.

8. At their meeting on October 8, 1947, the PSA Board of Directors requested by formal motion that the By-Laws Committee "recommend duties and define the scope of the various Standing Committees."

Since there are twenty Standing Committees and each one is responsible to one of the Officers of the Society, it proved to be a somewhat formidable task to obtain agreement on the functions of these committees. It is gratifying to report that the duties and scope of nineteen committees have been defined with the approval of each respective committee chairman, the PSA officer to whom the Committee reports, and by a substantial majority of the Board of Directors.

The duties and scope of the nineteen PSA Standing Committees have generally been defined in broad terms as it is considered that any necessary detailed functions can be stated in the Administrative Practices of the Society.

The only Standing Committee for which functions have not been approved is the Legal Affairs Committee. It is recommended that the functions

of this Committee should be defined by a lawyer inasmuch as the Committee will deal with matters involving law.

As finally approved the duties and scope of the PSA Standing Committees (with the exception of the Legal Affairs Committee) are as follows:

By-Laws Committee—G. E. Matthews, Chairman

(1) Review suggestions and proposed changes in the Constitution and By-Laws of the PSA, when advisable in the interest of the Society.

(2) Record source, date of approval and wording of all amendments to the Constitution and By-Laws of December 1946.

(3) Review and report on other Society administrative functions and practices as may be requested by the Board of Directors.

Reports to the Secretary

Camera Club Activities Committee—C. A. Kinaley, Chairman

(1) Advise and assist in the organization and operation of member Camera Clubs and Councils.

(2) Suggest ways and means of expanding and improving member Camera Club and Council activities.

(3) Provide photographic material for educational and recreational use of member Camera Clubs and Councils.

(4) Supervise and administer activities pertaining to member Camera Clubs and Councils as approved by the Board of Directors.

Reports to the 1st V. P.

Chapters Committee—S. M. Chambers, Chairman

(1) Gather information helpful to those planning to form a Chapter for the guidance of an organizational group.

(2) Prepare an acceptable form of petition and a sample set of By-Laws for use of groups applying for recognition as Chapters.

(3) Obtain proposed By-Laws, and circulate them for approval to the By-Laws Committee. After the By-Laws Committee has approved these By-Laws the Chapters Committee shall recommend to the Board of Directors that a charter be granted.

(4) Submit a semi-annual report on the status of the Chapters to the Board of Directors.

(3) Obtain a financial statement annually from each Chapter.

Reports to the 2nd V. P.

Conventions Committee—M. A. Woodbury, Chairman

(1) Investigate all bids for national conventions and appraise these bids with reference to their suitability as a meeting place for the PSA.

(2) Recommend to the Board of Directors the date and place of each National, Regional or District Convention and provide estimated budgets and complete details for the consideration of Directors.

(3) Advise regarding policies established by the Board and coordinate arrangements, program and finances for all National, Regional or District Conventions approved by the Board of Directors.

(4) Keep the Journal Editor and the Chairman of the Public Relations Committee fully informed on dates and other information regarding convention plans and activities.

Reports to the 1st V. P.

Elections Committee—C. W. Wheeler, Chairman

(1) Notify the Chairman of the Nominating Committee for National Officers and District Officers and the Chairman of each Division regarding election schedules at least eight months prior to the official election date.

(2) Report the election results to the Board of Directors prior to the Annual Meeting within a time specified by the Board of Directors.

(3) Maintain a record of all elections of National Officers, District Representatives and of Officers of Divisions; the record to be made in triplicate, one for the Headquarters, one for the President, and one for the Elections Committee.

Reports to the Secretary.

Endowment and Permanent Home Committee—D. Jameson, Chairman

(1) Plan and supervise all activities directed toward raising funds to purchase and endow a permanent home with the approval of the Finance Committee.

Reports to the Treasurer

Exhibitions Committee—C. T. Baker, Chairman

(1) Cooperate with the Conventions Committee and each Division in making plans for the annual PSA Exhibition of Photography.

(2) Advise the local Exhibition Committee regarding general policies as laid down by the Board concerning exhibitions.

(3) Report to the Conventions Committee Chairman and the Board of Directors the plans for each exhibition as to location, space, and estimated budget as far in advance as possible.

(4) Formulate the Recommended Salon Practices and administer them as directed by the Board.

(5) Coordinate and expedite the release of publicity material concerning PSA exhibitions in collaboration with the Public Relations Committee.

Reports to the 1st V. P.

Finance Committee—J. H. Mager, Chairman

(1) Assist the Treasurer in the preparation of the annual budget.

(2) Cooperate with all Divisions and Committees of the Society in connection with their budgets and expenditures and plans for raising special funds.

(3) Advise the Treasurer on investments of the monies of the Society.

(4) Arrange for an annual audit of the financial records of the Society subject to the approval of the Board of Directors.

Reports to the Treasurer.

Headquarters Committee—A. V. Stubenrauch, Chairman

(1) Fix and control methods and procedures for the efficient operation of the Headquarters of the PSA.

(2) Supervise Headquarters personnel, salaries, maintenance of equipment and supplies, in accordance with procedures approved by the Board of Directors and within budget limitations.

(3) Make recommendations when necessary for changes in personnel and for modification of floor space of the Headquarters.

(4) Report to the Board of Directors on the status of all leases affecting Headquarters.

Reports to the Treasurer.

International Relations Committee—L. W. Standish, Chairman

(1) Assist the President and the Board of Directors in the conduct of this Society's international relations.

(2) Coordinate the foreign activities of the PSA, its Committees and Divisions.

(3) Keep the Honorary Representatives informed about all PSA activities affecting their respective countries.

Reports to the President.

Library and Historical Committee—

(1) Collect, classify and preserve for the Society, books, periodicals and other literature pertaining to photography and allied fields.

(2) Organize and plan ways in which the library can be made functional for the benefit of PSA members, at such time as the literature collection is sufficiently large and representative to put the plans in effect.

(3) Collect and preserve old and new photographic specimens and apparatus for the historical collection.

(4) Maintain a running history of the Society by means of scrapbooks and the preservation of official documents.

(5) Handle all inquiries sent to the Society pertaining to the literature of photography and history of photography, and requests from museums, etc. for Society cooperation, other than requests for picture exhibits.

Reports to the Secretary.

Active Membership Committee—P. W. Gibbs, Chairman

(1) Plan and promote ways and means of obtaining active memberships, of salvaging memberships in arrears and reducing resignations.

(2) Cooperate closely with the Industrial Membership, Contributing Membership, and Organizational Membership Committees and the membership committees of branches of the Society.

Reports to the 2nd V. P.

Contributing Membership Committee—P. Cava, Chairman

(1) Secure contributions from individuals for the financial support of this Society on a basis established by the Board of Directors.

(2) Encourage PSA Active Members to transfer to the PSA Contributing Membership class.

(3) Cooperate closely with the Active Membership, Industrial Membership and Organizational Membership Committees.

Reports to the Treasurer

Industrial Membership Committee—W. S. Meyers, Chairman

(1) Secure memberships from industrial firms, studios, stores, photofinishers, commercial schools of photography and other groups engaged in the manufacture, distribution, sale and use of photographic materials.

(2) Recommend an equitable scale of dues for industrial members for the approval of the Board of Directors.

(3) Promote the use, by Industrial Members of the PSA Insignia on window displays or in other appropriate forms.

(4) Cooperate closely with the Active Membership, Contributing Membership and the Organizational Membership Committees.

Reports to the Treasurer.

Organizational Membership Committee—F. Liuni, Chairman

(1) Secure memberships from camera clubs, cinema clubs, camera club councils, libraries, educational institutions, scientific societies and cultural groups having activities and interests consonant with those of this Society.

(2) Recommend a schedule of dues for the approval of the Board of Directors.

(3) Promote the use of the PSA Insignia on the stationery and publications of organizational members.

(4) Cooperate closely with the Active Membership, the Industrial Membership and the Contributing Membership Committees.

Reports to the 2nd V. P.

National Lecture Program Committee—W. E. Chase, Chairman

(1) Plan, develop and administer a National Lecture Program for the purpose of presenting to PSA members and the general public under PSA

auspices the most distinguished and capable speakers on photographic subjects.

(2) Obtain from each NLP lecturer an especially written article covering the subject presented in his lecture for consideration for publication in PSA JOURNAL.

Reports to the 1st V. P.

Publications Committee—V. H. Scales, Chairman

(1) Supervise all publications of the Society except those issued by Divisions, Chapters and Sections.

(2) Subject to the approval of the Board, establish and maintain the editorial and business policies of the publications referred to under Section 1.

(3) Supervise the activities of all paid editorial personnel.

(4) Make recommendations to the Board of Directors when necessary for changes in such personnel and salaries paid to them.

(5) Make reports to the Board of Directors on all publications of the PSA.

(6) Work in close cooperation with the Finance Committee.

Reports to the 2nd V. P.

Public Relations Committee—V. H. Scales, Chairman

(1) Circulate favorable publicity about the Society through releases to the press throughout the country based on information supplied by the Board of Directors, PSA JOURNAL, the Divisions, Chapters, and Committees of the Society.

(2) Investigate and report to the Board of Directors all requests from other organizations to support and participate in various photographic projects and awards.

(3) Cooperate closely with the Publications Committee.

Reports to the 2nd V. P.

Special Awards Committee—F. P. Peel, Chairman

(1) Report promptly to the Board of Directors and each branch of the Society concerned, all awards and the terms thereof offered by individuals, PSA Divisions and other branches of the Society. The administration of an award is not a function of this committee.

(2) Compile a list of all special awards and the rules and terms thereof and publish this list at least once a year in PSA JOURNAL.

(3) Safeguard the Society's interest by promptly informing the Board of Directors through the President of any awards offered in the name of the Society which are contrary to PSA policy.

Reports to the President.

9. The By-Laws Committee has under consideration several proposed changes in the PSA Constitution and By-Laws of December 1946.

GLENN E. MATTHEWS, Chairman

Camera Club Activities

The Camera Club Activities Committee was organized in November 1947, to continue the activities of the disbanded Camera Club Division. The Committee was composed of: Charles A. Kinsley, Chairman; Dr. L. L. Handly, H. J. Johnson, Louis J. Parker, Wil Richardson, and Ralph H. Sutherland. The following activities were engaged in, show schedulings and the bulk of the mailings being handled directly by PSA Headquarters.

Print Loan Service—84 new shows, containing 2,003 prints were contributed; 213 clubs participated in 1,278 exchanges of print shows; 167 shows are now available for distribution.

Continental Print Contest—Five national competitions were held with 51 clubs participating in two classes; 946 prints were judged and rated.

Membership—222 new member clubs were obtained from July 1947 to June 1948.

Correspondence—In addition to the voluminous correspondence handled by Headquarters, over 300 personal letters were written by the Committee to clubs and members soliciting shows and responding to requests for advice and counsel.

Mailings—An unestimated number of mailings were made of the following publications: "Manual for Camera Clubs," "How to Organize a Camera Club," "Manual for Conducting Photographic Courses," "Speakers' List," "Judges' List" (prepared by Pictorial Division), and "Meetings List." All of these services are available to PSA Clubs by writing Headquarters in Philadelphia.

CHARLES A. KINSLEY, Chairman

Chapters

The report of the Committee on Chapters must, at this time, be brief and incomplete pending the outcome of certain problems now being studied.

No PSA activity suffered as heavy casualties during the war years as Chapters. At the close of 1947 only the Chicago Chapter remained. All of the others had dropped by the wayside and, so far as your Committee can learn, no effort is being made to revive them.

During 1948 one new charter was granted, a new chapter having been formed by a group of PSA members at Columbus, Ohio. This new chapter was formed in accordance with the new By-Laws and at present has 72 members.

Recently a new complication has arisen. Our attorneys have warned us that under our present By-Laws the national society may be responsible for the activities of the Chapters and its status as a tax-free organization might be jeopardized should one of the Chapters enter into activities inconsistent with this tax-free status.

The attorneys have not given their final opinion in the matter but if their present thinking prevails, a radical change will be needed in the relationship between the PSA and the individual Chapters. It is hoped that the present uncertainties can be eliminated prior to the convention so that the future status of Chapters can be considered at that time.

Inasmuch as no official action has ever been taken to cancel the charters of the inactive chapters, it is recommended the Board of Directors revoke all outstanding charters other than those granted to the Chicago and Columbus Chapters.

STUART M. CHAMBERS, *Chairman*

Conventions

With the 1947 convention in Oklahoma City ancient history and the 1948 convention in Cincinnati now in the formative stage, it is difficult for this committee to make a comprehensive report at this time.

A complete report of the 1947 convention has been filed with the Board and has been turned over to the Library and Historical Committee for a permanent record of the occasion.

Plans for the 1948 convention are well along at the time of the writing of this report, and under the able guidance of P. H. Oelman, general chairman of the convention and exhibition, this committee is anticipating a well rounded program in Cincinnati, November 3-6.

Several efforts have been made to interest sectional groups in sponsoring regional conventions of the Society, in accord with the recommendation of the Board, but aside from the Rochester regional convention in the spring of 1948, little or no interest has been able to be generated in this direction. One group has definitely turned down the idea and no word has been received from two others queried on the possibility.

No definite invitations have been received for the 1949 convention, but several cities have made bonafide inquiries as to the requirements of the Society and it is expected that most of these will result in bids at the annual meeting in Cincinnati.

M. A. WOODBURY, *Chairman*

U. JOSEPH BROWN ARTHUR W. EDWARDS
DR. H. C. CARLTON GEORGE HOXIE

Exhibition

Final details of the 1947 PSA Exhibition have been cleared away. All settlements made with the interested Divisions, all bills paid and account closed.

Plans have been completed for the 1948 PSA Exhibition at Cincinnati. A detailed report on the results will be supplied as soon as the necessary information can be assembled.

The Board of Directors referred the matter of Recommended Salon Practices to this Committee. Due to the increasing problems involved, a sub-Committee has been appointed, headed by L. Whitney Standish, that will undertake the task of formulating suggested practices for presentation to the Board of Directors for their consideration.

Considerable study is being given to the operation of the Salon Mailing List so that it may prove self-supporting.

The Exhibition Committee desires to thank all Divisions of the Society for their fine cooperation.

C. T. BAKER, *Chairman*

Finance

The activities of the Finance Committee embraced cooperation with the Treasurer and Headquarters staff on financial matters, setting up of the budget and assistance and review of the annual Audit.

JOHN H. MAGEE, *Chairman*

Foreign Circuits

Both the 4th and 5th Foreign Circuits have completed a circuit of twelve salons, and have been returned to their makers.

The Second Cuban Salon prints are being circulated by the Camera Club Activities Committee. The PSA loan exhibit sent to the Royal Photographic Society November 1947, should be returned to us some time in December 1948.

The collection of our prints that were sent to South America in 1945 have been mislaid or lost in transit. We have been unable to locate anyone who might have any real knowledge of them. We would suggest that they be given up as lost.

JOHN H. MAGEE, *Chairman*

International Relations

During the past year, the International Relations Committee has considered and made recommendations on various matters referred to the Committee by the Board of Directors. To promote more friendly international photographic relations, the Committee has also engaged in a considerable amount of correspondence with photographic organizations and individuals in other countries. It is believed that substantial progress has been made in the conduct of the Society's international relations.

Recently, the scope of activities of the International Relations Committee has been considerably broadened. It is hoped that in the coming year an even more active cooperation with photographic organizations throughout the world can be maintained and that, to this end, all of the present foreign activities of the PSA can be effectively coordinated.

L. WHITNEY STANDISH, *Chairman*

Library and Historical

The present membership of the Library and Historical Committee includes the following PSA members: Joseph S. Mertle, FPSA, Don D. Nibbelink, FPSA, Alfred S. Norbury, Jerry Rogers, Louis W. Siple, Joseph H. Snyder, Jane H. Waters.

During the past year the activity of the committee has consisted primarily in acquiring additions for the library collection and maintaining the historical scrapbooks of the Society. The 1947 report of the committee, which listed the books and periodicals added to the collection during the year prior to the report was, unfortunately, not published in the JOURNAL. This means that the donors were not officially recognized. Although numerous additions have been made during the current year it appears futile to list them with the names of the donors or other sources.

In February of this year the PSA Treasurer reported that the committee had \$180.00 remaining in their budget. The Chairman requested the headquarters office manager to send various accumulated periodicals to the binders since the money had been appropriated chiefly for this purpose. However, to the knowledge of the Chairman nothing was done since the lack of space at headquarters has caused a major portion of the library to be stored in boxes in the basement of the building where they are not conveniently accessible.

The Chairman of the committee resigned in June, but a new chairman has not as yet been appointed. The complete files of the committee have been forwarded to the headquarters office awaiting transmittal to the newly appointed chairman. The Chairman wishes to express his appreciation for the cooperation of his committee members and hopes that they will continue in the same spirit under the newly appointed Chairman.

LEO E. VARDEN

Active Membership

Your membership committee during the past year, views with some satisfaction the number of accessions to membership.

Among the activities of this committee may be mentioned the advertising campaign which consisted of space in all of the leading photographic journals and which resulted in a large number of inquiries.

A membership folder was prepared and a considerable quantity printed. A small, simple application blank was also prepared for use by the members.

It is the belief of the retiring chairman that there are many, many thousands of prospective members for the PSA that should be reached and enrolled and can be by a sufficiently intelligent and energetic campaign, enlisting the aid and cooperation of every present member.

ALLEN K. THAYER

Industrial Membership

The Industrial Membership Committee has been engaged in working out the details of its campaign for industrial members. The letter which is going out to photographic manufacturers, distributors and dealers is about ready to put into the mail. If the response should fail to reach expectation, we plan to canvass each area personally so as to get the greatest possible return.

WALTER S. MEYERS, *Chairman*

National Lecture Program

The first National Lecture Program, featuring P. H. Oelman, FPSA, in a lecture entitled "Photography of the Nude," was presented in the following cities:

Milwaukee, Wisconsin	March 26, 1948
Minneapolis, Minnesota	" 27, "
Seattle, Washington	" 29, "
Sacramento, California	" 31, "
San Francisco, California	April 1, "
Los Angeles, California	" 2, "
Lincoln, Nebraska	" 6, "
St. Louis, Missouri	" 7, "

The complete schedule together with the names and addresses of the local chairman in each city was furnished to all Division Chairmen and the Chairman of the Membership Committee in sufficient time for them to take full advantage of Mr. Oelman's lecture to further the interests of their own particular Division and that of PSA.

The First National Lecture Program was well received as evidenced by the many enthusiastic letters received by President Phelps and the Chairman of this Committee. It is interesting to note that it was not uncommon for people to drive considerable distances to attend the lectures. Many instances were reported of people coming to the Lecture from distances ranging from 50 to 125 miles. The combined attendance totaled approximately 1200 people.

Mr. Oelman delivered a greeting to each city from President Phelps and explained in detail the many advantages to be derived from holding membership in PSA and, at the conclusion of each lecture, he passed out to the audience PSA Membership Application blanks.

The National Lecture Program Committee wishes to acknowledge its indebtedness to Mr. Oelman for the splendid performance he gave on this 1st National Lecture Program and to express its appreciation for his most helpful cooperation at all times. His daily reports and the general report, which he furnished at the conclusion of his lecture tour, were not only complete but contained much valuable information which will go a long way towards making future National Lecture Programs even more successful.

Plans are now in progress for additional National Lecture Programs this fall and winter.

W. E. CHABR, *APSA, Chairman*

Permanent Print Collection

During the summer the Committee received with sincere regret the resignation of Mr. Lloyd E. Varden who has served as Secretary of the Trustees.

As previously planned, a selection of prints from the gift of Mr. Joseph Bing, Hon.FRPS, FPSA, and The Oval Table Society was exhibited at the 1947 National Convention of the Society in Oklahoma City.

During the current year a number of our members have submitted prints for the consideration



*Prints from the
University of Missouri's
100-Print Exhibition*

FOUR PRINTS from the University of Missouri's School of Journalism 100-Print Exhibition. Top: "Sunday Best" by Howard Shirkey, Detroit Times. Insert: "Puppy Love" by Hyman Paul, also of the Detroit Times.

Left above: "Kiss and Tell" by Frank Montone, Philadelphia Evening Bulletin. Right: "You're Not Welcome" by T. J. Strasser, St. Paul Dispatch.



of the Trustees. Additional gifts to the Collection have been received in response to requests by the Trustees to various photographers for particular prints, and in all cases these prints have been cheerfully given. As a special gift we have received a copy of the portrait of the Hon. Winston Churchill made by Mr. Yousof Karsh, FPSA.

The Permanent Collection is housed in a fire-proof steel cabinet in the library at National Headquarters. Because of the congestion there following the move to this new location, no attempt had been made to catalog the Collection until this year. We now have a complete card index, together with a check-list, for use by the Trustees, prepared by Mr. Koch and the staff at Headquarters under the capable supervision of Mr. Wardlaw M. Hammond.

The Trustees again call attention to the policy under which it functions as published in its Annual Report for 1947. On this basis they will be glad to receive prints from our members which the latter would like to have considered for a place in the Collection. As heretofore they will from time to time send out requests for prints which they feel should properly be in this group.

EDWARD C. CROSSETT, 1947-1951

FRANK R. FRAPPIE, 1944-1948

WARDLAW M. HAMMOND, 1944-1949

CHESTER W. WREFFLER, 1945-1950

Trustees

Progress Medal Award

This Committee was organized this year at the Chairman's suggestion, with the following members: Joseph M. Bing, Chairman; F. R. Frappie, Edward Crossett, Fred P. Peel and C. E. Neblette.

Dr. C. E. K. Mees was unanimously selected by the Committee to receive the first Progress Medal of the PSA. The official "Citation" reads: "To Dr. C. E. K. Mees, for his work in photography; for his technical achievements, for his documenting of his work and important contributions to the Photographic literature, for his inspiration to his corps of fellow-workers."

In his letter accepting the Award, Dr. Mees said:

"I am much obliged for your letters of June 30. I feel greatly honored that the Committee to award the first Progress Medal of the Photographic Society of America should have selected me as the recipient, and I shall be glad to attend the Convention in Cincinnati in the first week of November, and to deliver a paper before the Convention on November 5.

"I do not yet know the subject of such a paper, but I will think the matter over, and try to give the Society a lecture which would be of interest."

JOSEPH M. BING, *Chairman*

Publications

Organization of the new PSA Publications Committee has been completed to assemble outstanding talent from the membership of the Society. Major proportion of the Committee's work during the past year has involved the determination of policies and supervision of publication of PSA JOURNAL.

Publication of PSA JOURNAL has been attended by some difficulties in view of rising prices of production and materials. However, despite cost increases averaging 20 per cent, publishing costs have been held within the approved budget. The net cost of PSA JOURNAL to the Society now averages \$1,200.07 per month. The annual report of the auditor of PSA accounts indicates that PSA JOURNAL absorbs only slightly more than one-third of all PSA expenditures.

Gross advertising income of PSA JOURNAL now produces about \$36,000. The JOURNAL itself produces more than 500 new members yearly. Advertising data of PSA JOURNAL are listed in *Market Research* and in *Standard Rate and Data*.

During the past year outstanding technical and general papers on photography were published in PSA JOURNAL and the magazine has had widespread commendation. Effort is being made to departmentalize the publication so that each PSA Division may have a section devoted to its own activities, news and features. Less has been done along this line than is desired because of the necessity of holding costs within the budget and especially because of the shortage and high cost of paper. Material for publication in PSA JOURNAL now generated by the Society and its Divisions and contributed by members is sufficient to fill a monthly magazine of twice as many pages.

The success of PSA JOURNAL as an advertising

medium is becoming more generally recognized. As advertising volume continues to grow, more funds will become available to meet publishing costs and a constantly improving publication should result.

The Publications Committee desires to express its gratitude to the many members of the Society who have contributed articles, pictures, or both, for use in PSA JOURNAL. Special thanks go to George Kinkade, APSA, for his monumental series of illustrated articles on mountain photography; Harry K. Shigeta, FPSA, for his inspiring monthly print analyses; to the Territorial Editors for their amazingly interesting reports on sectional news developments, and to authors of technical and general articles of great merit. Thanks are due also to those members who have contributed photographs for monthly covers. An increasing number of PSA JOURNAL articles are being quoted and reprinted.

It would help the Publications Committee and PSA JOURNAL if, during the coming year, members would report to advertisers that their advertisements in the JOURNAL have been read, and also if members would submit more photographs for use as covers.

In other phases of its work, the Publications Committee has executed the assignments of the President and Board of Directors, and has reviewed various pamphlets and booklets submitted to it by Divisions and Committees of the Society prior to printing. This Committee desires to express its gratitude to the officers, Divisions, Committees, and members of the Society, as well as to the employees of the Society, for their cooperation and help.

VICTOR H. SCALES, *Chairman*

Public Relations

The PSA Public Relations Committee has completed all assignments referred to it during the past year by the President and Board of Directors. Additionally, the Committee has prepared a monthly press release for distribution to publications from PSA Headquarters, and has prepared several special articles upon request. The Committee also has carried out publicity assignments for several PSA Divisions and Committees.

VICTOR H. SCALES, *Chairman*

Special Awards

It is the duty of this committee to keep a record of all awards and the terms thereof offered by individuals, PSA Divisions and other branches of the Society and to publish this list at least once a year in PSA JOURNAL. We therefore submit the list for the 1947-1948 period.

FIRTH TROPHY. A bronze plaque donated by Tom and Caryl Firth for the best picture taken at Oklahoma City convention of 1947 by a Pictorial Division member. Closing date was December 31, 1947. It was won by Walter J. Pletschmann, 7337 3rd Street, Detroit, Mich. The print was entitled "Indian Princess." For further information see PSA JOURNAL, March, 1948, page 129.

BOOTH TARKINGTON MEMORIAL: A gold medal to be presented by Donald Jameson, APSA, of Indianapolis, Indiana. It is for the best picture in the special portfolio campaign. An exclusive Pictorial Division affair and will be presented but the one time.

PORTFOLIO BRONZE MEDALS: A maximum of 100 bronze medals are to be awarded for the first 100 prints hung in salons by portfolio members, providing these prints were first shown in the portfolios. The first 10 of these medals have been donated by Mrs. F. T. Robson.

The first winner of such a medal is: Sewell Peaslee Wright, 1716 Old Chatham Road, Springfield, Illinois.

Announcement of this has been made in PSA JOURNAL.

GO-GETTERS AWARDS: 49 Bronze Medals will be given as awards in the 1948 Pictorial Division membership campaign. These will be announced and presented at the Cincinnati Convention. The contest closes September 30, 1948.

MAXWELL COLOR PRINT TROPHY: This award was made available four years ago by a prominent honor member of PSA who, because he did not wish his name to be generally identified with the award, called it the Maxwell Award. The idea was that the winners would surrender their prints to PSA so that same could be re-hung each year along with the current winner. In this

way, as time went on, the progress in the art of color photography could be noted.

The annual Trophy consists of a plaque of ceramic construction. Ten of these were supplied by the donor. Provision is made for inserting the name of the winner in a recess.

The winners so far are as follows:

1945 Alexander Clair (PSA JOURNAL Apr. 1946)

1946 Louis Conday (PSA JOURNAL Jan. 1948)

1947 Louis Conday (PSA JOURNAL June 1948)

STUYVESANT PEABODY MEMORIAL AWARD: Established by Patrick H. Peabody. An annual award of a medal and name to be engraved on plaque, which remains at headquarters. Granted to person who, during previous year, has done most for advancement of Pictorial Photography. Covers writing, teaching, judging, camera club work, salon participation, recognition of photography as an art, originality of work.

Jury of award shall consist of 7 persons appointed before May 1st of each year by Board of Directors at a regular meeting of the board. The membership of the award committee shall represent the East, Mid-West, West and South.

Nominations may be made by anyone and qualifications and nominations must be received by PSA Headquarters not later than May 1st.

Committee shall decide on award before the annual convention and announce it at said convention. Chairman of the Committee is Jack Wright.

1st Winner, John R. Hogan -- 1947, PSA JOURNAL, December 1947, p. 836.

PROGRESS MEDAL OF THE PHOTOGRAPHIC SOCIETY OF AMERICA: At the suggestion of Joseph M. Bing, FPSA, the Board of Directors this year established this award. It is to be given annually whenever a deserving person is nominated and accepted.

The award shall be made to a person who has made an outstanding contribution to the progress of photography or an allied subject.

It is expected that the recipient will attend the annual convention of PSA and there deliver a "Progress Medal" lecture. The recipient shall have at least 3 months' notice of such an award prior to the convention.

The committee making the award shall be appointed by the President with the approval of the Board of Directors, at the first meeting of the board following such annual meeting. It shall consist of a member of the Honors Committee, a member of the Special Awards Committee and three other members of PSA.

Nominations for the award may be made by any member of the Society and shall be addressed to PSA Headquarters or the Chairman of the Committee.

The medal will be of bronze and of special design embodying the emblem of the society.

Winner 1948 -- Dr. C. E. K. Mees, Hon. FPSA.

COLUMBUS PSA CHAPTER AWARD FOR PICTORIAL ACHIEVEMENT: This award beginning this year, consisting of a gold medal, will be awarded to an exhibitor at the Columbus Exhibition of Photography. The first year it will go to the best pictorial print, the next year to a color slide, the next to the most pictorial nature study and so on until all phases of photography embraced by the Exhibition have been recognized. The cycle would then begin anew.

The chairman for this year is Wallace J. Stevens, 2617 Medary Avenue, Columbus 2, Ohio.

AWARD OF MERIT CERTIFICATES: Issued by the Pictorial Division to members of that Division who meet the requirements. Awards are given for merit in pictorial exhibiting. There are four degrees of the award. Prints exhibited only in recognized exhibitions are counted.

Classification	No. of Total No. Different Acceptances		Certificate Issued
	Prints	ances	
PSA Star Exh.	6	30	Yellow Ribbon
Two-Star "	16	80	Red Ribbon
Three-Star "	32	160	Blue Ribbon
Four-Star "	64	320	Purple Ribbon

AWARD OF MERIT CERTIFICATES: MOTION PICTURE DIVISION: These certificates are issued to members whose films are selected for exhibition at the annual Convention of the Society. Twenty-two certificates were awarded as a result of the exhibits in Oklahoma City.

FRED PEEL, *Chairman*

(Turn to page 351)

Annual Report of the Treasurer

The annual audit of the Society's books was made by W. R. Donachy of Philadelphia, who was appointed by the Board of Directors. We again wish to express our appreciation and thanks for his valuable services.

The accounting system has been streamlined in anticipation of our future growth, and wherever possible and practical, procedures have been mechanized with the cooperation of the Headquarters Committee.

Our revenue has been increased by \$7,600 of which two-thirds

has been used to defray increased operating costs of headquarters and the balance allotted to the membership committee budget to further the interests of the Society.

The operation for the fiscal period shows a gain of \$439. While this increase in surplus is not large we are gratified in presenting an improved balance sheet.

As a part of the annual report a detailed membership and JOURNAL circulation data is given herewith.

CHARLES HELLER, APSA, Treasurer

BALANCE SHEET as of June 30, 1948

ASSETS					Increase or (Decrease)
Cash in Bank and on Hand		6/30/48	6/30/47		
Fidelity-Phila. Trust Co.	\$15,001.20				
Petty Cash	50.00	\$15,051.20	\$14,361.47	\$	689.73
Investment — U. S. Gov't Bonds		6,456.50	6,456.50		
Accounts Receivable — General		929.38	1,251.14		(321.76)
PSA Progress Medal Award		324.07			324.07
Prepaid Accts. — Deferred Chgs.					
Insurance	290.67				
Advertising (July)	25.56				
Postage	49.89				
Rent (July, Aug., Sept.)	750.00				
Jewelry Expense	506.08	1,622.20	993.24		628.96
Furniture and Fixtures	5,274.16				
Less: Reserve for Deprn.	966.48	4,307.68	2,208.96		2,098.72
TOTAL ASSETS		\$28,691.03	\$25,271.31	\$	3,419.72
LIABILITIES					
Accounts Payable		\$ 734.33	\$ 525.41	\$	208.92
Reserve Taxes — Employees		169.28	209.83		(40.55)
Advance Payment of Dues		1,804.00	450.00		1,354.00
Advance Payment of Advertising		183.34			183.34
Reserve Life Membership Fees		3,847.00	3,452.00		395.00
Building and Endowment Fund		2,205.83	1,820.83		385.00
Continental Print Contest		114.90	166.87		(51.97)
Foreign Salon Circuit		180.75	230.08		(49.33)
Stuyvesant Peabody Award		215.00			215.00
Self-Supporting Division Funds					
Color	\$ 1,043.04				
Motion Picture	240.25				
Motion Picture Drawing Acct.	538.17				
Nature	205.57				
Photo-Journalism	563.31				
Pictorial	1,663.53				
Technical	545.50	4,799.37	4,418.43		380.94
Surplus — 7/1/47	\$13,997.86				
This Year — Gain	439.37	14,437.23	13,997.86		439.37
TOTAL LIABILITIES		\$28,691.03	\$25,271.31	\$	3,419.72

STATEMENT OF PROFIT AND LOSS for Year Ended June 30, 1948

GENERAL FUNDS:

	Detail		Total		%
	Income	Expense	Income	Expense	
Dues — Active and Industrial	\$36,207.89				
Contributing Membership	545.00				
Interest Earned	5.46				
Contributions Hdqs. Fund	1,780.00		\$38,538.35		



INTO THE CRYPT

Frank W. Knight

From The 1947 PSA Exhibition of Photography

	Detail		Total		
	Income	Expense	Income	Expense	%
HEADQUARTERS:					
Sale of Jewelry	\$ 935.43				
Sale of Labels	114.41				
Miscellaneous Income	117.21				
Salaries		\$13,125.22			
Rent		3,000.00			
Postage		260.22			
Postage Meter Rental		93.92			
Depreciation Furniture and Fixtures		397.02			
Repairs Furniture and Fixtures		155.17			
Light		163.68			
Telephone and Telegraph		223.86			
Office Supplies		1,237.66			
Janitor Service		254.20			
Express		60.69			
Printing		417.53			
Traveling		219.57			
Miscellaneous		35.97			
Purchase Jewelry		419.27			
Insurance		125.89			
Maintenance and Supplies		157.75			
Bank Service Charge		102.80			
Reimbursed by Div. (Journal, Memb. Com., Camera Cl. Act. Com.)		(3,700.00)			
Incidental — Directory and Stenography		6.17			
Water Cooler Rental		60.00			
Stationery Purchase		110.26			
Bad Debts		16.00		\$15,775.80	40.9
THE JOURNAL:					
Advertising Income	\$36,351.32				
Subscription Income	458.50				
Sale of Reprints	1,284.41				
Sale of Journals	807.37				
Sale of Plates	822.16				
Sale of Books	17.00				
Misc. Income	(7.80)				
Salaries		\$ 4,842.82			
Postage		1,580.79			
Deprn. Furniture and Fixtures		7.50			
Light		48.72			
Telephone and Telegraph		76.42			
Office Supplies		60.02			
Express		179.54			
Advertising		14.03			
Printing		34,830.09			
Cash Discounts		639.74			
Traveling		437.53			
Miscellaneous		47.36			
Reprints		791.03			
Editorial Services		550.00			
Purchase Deschin Book		3.74			
Cuts and Plates		2,029.30			
Mimeographing		101.35			
Commissions — Agents		3,888.25			
Commissions — Employees		2,374.38			
Covers		444.18			
Reimb. to Hdqs.		400.00			
Storage Charges		63.81			
Directory		11.25			
Copyrights		50.00			
Bad Debt		163.02		\$14,501.91	37.6
CAMERA CLUB ACTIVITIES COMMITTEE:					
Print Service Fees	\$ 826.03				
Sale Camera Club Manuals	27.00				
Salaries		2.75			
Postage		30.90			
Express		164.53			

	Detail		Total		%
	Income	Expense	Income	Expense	
Printing		20.50		•	
Miscellaneous		49.09			
Reprints		143.37			
Mimeographing		7.00			
Insurance		132.93			
Incidental		2.50			
Reimburse Headquarters		1,500.00		\$ 1,200.54	3.1
<hr/>					
MEMBERSHIP COMMITTEE:					
Salaries	\$	127.20			
Postage		846.63			
Express		14.81			
Printing		1,184.64			
Advertising		1,006.34			
Reprints		39.97			
Cuts and Plates		4.27			
Office Supplies		4.75			
Incidental		25.00			
Stationery		12.00			
Reimburse Headquarters		1,800.00		5,065.61	13.1
<hr/>					
HONORS COMMITTEE:					
Miscellaneous Income	\$	2.00			
Postage		\$ 49.24			
Express		3.50			
Printing		53.50		104.24	.3
<hr/>					
PUBLIC RELATIONS COMMITTEE:					
Postage	\$	28.35			
Incidental		44.50		72.85	.2
<hr/>					
JOURNAL SUPERVISORY COMMITTEE:					
(Meeting rooms, postage, etc.)	\$	94.00		94.00	.3
<hr/>					
ELECTION COMMITTEE:					
Salaries	\$	12.75			
Postage		195.25			
Printing		29.85		237.85	.6
<hr/>					
LIBRARY AND HISTORICAL COMMITTEE:					
Express	\$	5.68			
Articles and Periodicals		20.00		25.68	.1
<hr/>					
PERMANENT PRINT COMMITTEE:					
Postage .....	\$	.82			
Express		8.95		9.77	—
<hr/>					
NATIONAL LECTURE PROGRAM:					
Lecture Tour	\$	51.49		51.49	.1
<hr/>					
PRESIDENT'S OFFICE					
	\$	639.26		639.26	1.7
<hr/>					
CONVENTION COMMITTEE — OKLAHOMA:					
Postage	\$	1.06			
Miscellaneous		68.37			
Incidental		50.55			
Advance for 1947 Convention		200.00		319.98	.8
<hr/>					
			\$38,538.35	\$38,598.98	98.8
NET GAIN FOR YEAR TO SURPLUS				439.37	1.2
<hr/>					
			\$38,538.35	\$38,538.35	100.

DIVISION FUNDS

June 30, 1948

DIVISION:	Bal. 6/30/47	Income	Expense	Bal. 6/30/48
Color	\$ 896.31	\$1,156.56	\$1,009.83	\$1,043.04
Motion Picture	257.54	340.00	357.29	240.25
Motion Picture Drawing a/c	785.34		247.17	538.17
Nature	204.85	265.00	264.28	205.57
Photo-Journalism	338.29	407.78	182.76	563.31
Pictorial	1,417.49	3,258.61	3,012.57	1,663.53
Technical	518.61	493.75	466.86	545.50
	<u>\$4,418.43</u>	<u>\$5,921.70</u>	<u>\$5,540.76</u>	<u>\$4,799.37</u>

MEMBERSHIP DATA FOR YEAR ENDED JUNE 30, 1948

	F1 Individual	D1 Clubs	F9 Industrial	Subscriptions	TOTAL
Membership 6/30, 47	6,286	658	45		6,989
New Members 7/1/47-6/30/48	2,752	199	6		2,957
Reinstatements	179	23	1		203
TOTAL	<u>9,217</u>	<u>880</u>	<u>52</u>		<u>10,149</u>
Non-Payment Suspensions	(1,287)	(127)	(8)		(1,422)
Address Suspensions	(158)	(11)			(169)
Resigned	(145)	(9)	(2)		(156)
Victory Members (did not renew)	(126)				(126)
TOTAL	<u>(1,716)</u>	<u>(147)</u>	<u>(10)</u>		<u>(1,873)</u>
TOTAL MEMBERSHIP	<u>7,501</u>	<u>733</u>	<u>42</u>		<u>8,276</u>
Journal Subscriptions				153	153
GRAND TOTAL					<u>8,429</u>
INCREASE 1947-1948	<u>1,215</u>	<u>75</u>	<u>(3)</u>	<u>38</u>	<u>1,325</u>

W. R. DONACHY, Auditor
CHARLES HELLER, APSA, Treasurer

Audited and found correct

Washington Council Award

Long acknowledged as one of its most valuable features, the Washington Council of Camera Clubs' traveling salons now lead to another important event: annual selection of a print of the year. The method of selection is as follows:

As the dozen or so traveling exhibits are viewed by the various clubs in the Council, they are voted on for first, second and third places. At the end of the salon year the three high scorers from each show are exhibited at the Northwest Salon of Photography and later at the Council's annual convention. At the latter event popular voting selects the print of the year for a handsome trophy, donated by the Bremerton Camera Club.

Phil Jennings, Washington Council print director, in whose hands rests conduct of the traveling exhibits, presented the trophy last year to Ted Lukin, member of the Seattle Photographic Society, for "One Cat's Family."



ONE CAT'S FAMILY

Theodore S. Lukin

South and Southwest

By H. D. (HERB) OHM, APSA
P. O. Box 331, San Antonio, Texas

Time's awastin' on making your plans to attend the PSA Convention at Cincinnati next month. P. H. Oelman, FPSA, local General Chairman, writes that he has heard from groups in most areas of the country regarding their plans for special cars, etc., but that little, if anything, has been heard from PSA'er's in the South and Southwest. If any clubs or groups are making plans to attend in a body, please drop P. H. a line so that he will know what to expect from our area. Hope that some of our friends from Mexico will also be on hand.

Dr. Carol Turner, APSA, reports that the 11th Memphis International was once again very successful. The salon this year was judged by Nicholas Ház, FPSA, Harry Shigeta, FPSA, and Pops Whitesell. This salon presented to the public as fine a collection of pictorial works as has been hung anywhere, the overall quality of the entries being superior to any previously submitted, and, of course, the high standing of the jury guaranteeing excellence of the exhibit as a whole.

As a prelude to the judging of the Memphis Salon, Mr. Ház and Mr. M. H. Gordon, a psychologist with the V.A. and a consulting psychologist at Dr. Turner's Sanatorium, gave an interesting and unique presentation. Mr. Ház projected Kodachrome slides, mostly of abstractions in color, pointing out the meaning and intent of the composition. An audience of some 75 people were asked by Mr. Ház to comment on what they saw on the screen and what the presentation meant to them. Mr. Gordon would then analyze them, pointing out the emotional responses for form and color as expected from personalities of different patterns. He showed how this procedure was of benefit in the use of certain psychological tests.

The Photo Society of Corpus Christi has readied a traveling exhibit for the PSA that is really a honey. Your editor was fortunate enough to have been given a preview and can guarantee that it will be well worth seeing. They are including a commentary giving pertinent data on each print, a procedure that should really be a requisite for all such exhibits as it would make them much more valuable as instructive mediums. This progressive group is also planning, for their fall season, visits from near-by well-known photographers to give informal talks on various subjects.

The Atlanta CC has developed a rather startling technique to bring in prints for their regular monthly judging. By voluntary agreement some ten members of the Advanced Group agree to bring a picture every judging night from May until the end of the year. The fiendish part is

that, to make certain that each of these ten people comply with this agreement, each one posts a bond of five bucks per session! If said member brings his print he is handed back his fiver, but if he fails to appear or to bring a print his five dollars is forfeited and handed out as a prize to the other wolves. Bet that they have at least ten prints each judging night!

Nacho Lopez of Mexico, D. F. recently had a picture of a mother and child published in the salon section of one of the popular photographic magazines that is truly beautiful. Congratulations, Señor! We folks from north of the Rio Grande could certainly benefit greatly by seeing more of the work of our neighbors to the south. Possibly a print interchange could be worked up between some of the clubs in this area and one or more of the clubs in Mexico. My services are offered to further this idea.

Members of the Dallas CC were recently turned loose in one of the better jewelry stores in that city, being allowed to photograph anything that took their fancy. The store even furnished back-grounds, lighting and air-conditioning. A swell idea for a program that is *different*, if a jeweler can be found who is trustful enough! At last report all of the Dallas members are still unconfined.

The Dixie CC of Atlanta, according to their *Southern Exposure*, recently had a rather novel outing. The members divided into groups and agreed to stop every 15 minutes and picture whatever they saw. They had to stop at some weird places, and photograph some unexpected subjects, but they did come up with some good pictures that probably would not even have been "seen" under ordinary circumstances. Ed Wallace walked off with first place and his group with the best selection of pictures.

Activities of the Photo Society of San Antonio were featured in the magazine supplement of the "San Antonio Sunday Express." The newspaper supplied a model and the group sojourned to Brackenridge Park, to work up the picture story. Unfortunately, the first stop was close to a place where three truckloads of soldiers were being "recreated." The G.I.'s immediately appropriated the model and it took one hour of combined efforts of the club members and the newspaper staff workers to get her back. Almost every soldier, and there were at least 100 of them, had a camera — and now every soldier has a couple of pictures of a pretty little red-headed girl! Trudy the Chimp was later called in to pose with the model — the color film really being burned up then. Fred Schmidt became excited and is now looking for a developer that will give fine-grain on his dark slide!

The Oklahoma CC of Oklahoma City has voted to continue their International Salon in 1949. C. T. Baker, APSA, has

been appointed chairman of the steering committee. In their final print competition for the summer Tom Sorey walked off with first and second in the fellow competition, and J. D. Winbray made a clean sweep in the associate group.

One of the younger members of the Montgomery CC recently won national recognition when he took third place in the Annual High School Photographic Competition; congratulations, Baily Donnelly, Jr.! The \$600 prize money that this award brought to him should set up quite a darkroom.

This club held their Annual Salon on August 26th with Hugh N. Montgomery officiating as one of the judges. New officers elected for the coming year are Frank Jamison, President; Horace Perry, Vice-Pres.; Gene Rankin, Sec'y-Treas.

C. L. Herold reports that the Houston CC is still enjoying their usual prosperity — no let-down in activities because of the summer heat. Their Paul Linwood Gittings, APSA, has assembled a one-man show of his beautiful prints, to be exhibited under the auspices of the P. P. of A. This show consists of 130 prints, all on Gevaluxe, which is really a man-sized job. C. L. Herold's print, "Lake Charles," was selected as print-of-the-year.

Your editor recently had the pleasure of spending a day with Dr. B. J. Ochsner, FPSA, at Durango, Colorado. The good doctor and his gracious wife did everything possible to make our visit most memorable, western hospitality at its best! Dr. Ochsner is working now in tri-chrome carbro and the prints that he was kind enough to show us were truly beautiful.

By JACK CANNON
691 Market St., San Francisco, Calif.

Dear PSA'ers, we thank you. The begged-for slides have started to come in . . . we wish we could have said, "Pour" . . . we should have said, "Trickle." But lots of thanks and don't stop now. Those bed-ridden boys wear them out lots faster than you can shoot 'em. Remember the plea . . . "GIVE A SLIDE FOR A LAW THAT GAVE PART OF THE BEST YEARS OF HIS LIFE." Send to this Dept. or Karl Baumgaertel, 353 31st Ave., S. F. Well — to the news . . .

Speaking of color slides brings to mind a quickie visit . . . and all too short . . . by Blanche Kolarik, chromoslide specialist par excellence of Chicago. The above mentioned Mr. K. B. furnished the introduction and the three of us worked on Kinky Arntzen as a possible convert to the color bizness. It's easy to trace the cause of B.K.'s success with slides of plus appeal and pulling power. She just puts a generous hunk of her own personality into each one. (Oh yes!! Another reason why we like her . . . she's a rabid Mexico fan. . . .)

Add to the list of Westerners who get

around for vacations . . . Elbridge Newhall of Santa Barbara hied himself to London and the Olympic Games. Picking up a few hints on how to beat M. M. Deaderick in next year's race, we suppose. Incidentally - - to Mr. D. and his Channel City CC . . . you are a Santa Barbara outfit. And, apologies to Carpentaria, Calif. for apologizing to Santa Barbara. This could go on and on and on. Anyhow, between Mr. D. and Mr. N. and the rest of the boys, the CCCCC just about won 100% of everything winable (if there is such a word) in the recent Southern Calif. CC Council play-offs.

And speaking of that vacation brings to mind the correction by Alice Cooper, SF Photochrome Club Prexie. Four of their little group flew to Hawaii for the summer respite . . . not two as heretofore reported. Harry Sickels and Dr. Max Wassman, Jr. making practically a field trip of it. In passing we hasten to make sure no comment is made of Dr. Wassman's ability with the camera or his skill at nursing a throbbing molar - - but - - we will say and wish to be quoted: "He is the Jimlandiest candy maker ever," end quote. (This may get me a nibble at the next batch.) And the P.C.C.'s fair leader also reports with pardonable pride that it's two medal winners: Karl Baumgaertel and Joseph Tillbeck are busy polishing the silver and gold medals, respectively, from the North American Salon. Nice going. The Club also gathered a couple of Hon. Mentions.

News is at hand that we Westerners will have inspiration and enlightenment from prints by better known foreign workers. Claxton Searle will be P. H. Oelman's Pacific Coast handler of the clearing house details re. exchange shows, etc., etc. Up that same alley is Urban Allen's letter from his Hawaii Camera Council. The boys have a nice box or two ready to trade with a similarly proud Stateside Group and anxiously await news of such. Contact Urban Allen, Honolulu Star Bulletin, P. O. Box 3080, Honolulu, T. H. Color slides too. Aloha.

Inasmuch as Cine-PSAer Ralph E. Gray was last heard of from one of the eleven Western States we make this report. Nice trip but not much luck in pictures. Just can't shoot 'em without a Spanish accent--eh, Ralph? Or does the new car and new trailer keep your mind off the old Cine Special?

Perry (the Peon) Stewart, Calif. CC's Mexico wanderer, reports Gordon Abbott of Taxco in great shape but still of a mind to move to California. Well, as we've said before (and others before us) "Some people have a million dollars and others live in California." The same CCC's "Viewfinder" reports Ed Rea's trek to the East Coast, Canada and return as one with full 4 x 5 equipment . . . unopened and unused. . . . Give the due when due: six shots were made.

Scraping around in the old Club Bulletin File brings to light the fact that Retlaw CC had an unreported field trip some time back. This field trip undoubtedly has had

a definite effect on prints submitted these recent months. The airy quality, uninhibited treatment and general lightness and headiness of handling speaks eloquently for the resumption of such activity. The boys and girls had their sojourn in one of S.F.'s biggest breweries. 'Nuff sed!!

No names on this one . . . Just a question: . . . what three well known SF Bay Area Photoworkers are going to sign up in a beginners' Art Class to get the low down on what makes a still life tick? Well, I promised to keep the secret but just watch the improvement in some already well known Saloniana. It wouldn't hurt any of us . . . so there!!! What's doing in the great Northwest . . . carry on from here with Brother Kincaid:

A camera club we'd like to belong to is the Skagit CC of Mount Vernon, Wash. This shutter-clicking society caters not only to man's more esthetic side, but also to his baser instincts, namely: eating! Already famed for their annual mooseburger feed, they have now added a strawberry festival. Some 40 pounds of the delectable fruit were consumed at the first annual observance early this summer. In between times the club is occasionally treated to homemade ice cream by members Margaret Hart and Phil Jennings!

Members of the Washington Council of CCs will gather from far and near for their big event of the year, the annual convention. This year's host club is the Evergreen CC of Seattle and October 3 is the date. Festivities are to include speakers, demonstrations, selection of print-of-the-year from WCCC Traveling salons, awarding of prizes for best pictures taken at annual Council-PSA picnic, banquet in the evening and camera night with models galore.

Friends of Bob Snively, Foto Alpine and Seattle Society member, are filled with awe and new respect towards their co-worker. Snively, a color worker par-excellent, recently returned from a trip through the southwest, including Grand Canyon, Bryce, Zion, etc. Like a bomb exploding, Bob casually announced that never did he turn his camera lens towards the big ditch, neither did he expose film at the beauties of other famed spots. Backed into a corner and begged to explain, the courageous soul said he was far more interested in adding to his collection on flora, and did make many exposures of desert and other flowers on the trip. Snively, incidentally, is the individual that toys with 30- and 60-inch lenses on his miniature!

Que Chin, of Seattle, is recovering from an automobile accident that kept him confined to a cast for several months.

psa

By WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

On September 17th The Central Ohio CC Council presented the accepted color slides of the 3rd Columbus Salon while the

accepted prints were placed on display at the Lazarus Assembly Center from September 20th through the 25th and again at the Columbus Gallery of Fine Arts from September 28th through October 5th. As an added attraction for the evening the prints went on display at the Gallery of Fine Arts; the Columbus Chapter of PSA presented P. H. Oelman, FPSA, in a lecture "Photography of the Nude." A record attendance was reported.

The Cleveland Photo Society had two exhibits hanging on their walls during the month of August, one by H. D. Ohm, APSA, (who somehow manages to find time to write the South and Southwest Territorial Column) and the other by the Buckeye CC of Akron, Ohio.

The Wisconsin Centennial International Salon was previewed on August 4th by Gov. Rennebohm, Mayor Zeidler and 150 city officials, members of the staff of the Art Institute and the Milwaukee Pictorialists. In a short address Gov. Rennebohm said: "It is something of a triumph to see Milwaukee presenting a Salon of this scope," while Mayor Zeidler commented that photography is a mass art and one of the most powerful methods of communicating ideas that the world has yet found. The Salon consisted of 594 prints and slides selected from a total of 2,652 prints and slides submitted by 693 exhibitors from 24 foreign countries and 33 states. Several talks and demonstrations were presented during the time the Salon was on exhibition in the Art Institute, some of the outstanding speakers being Axel Bahnsen, APSA, on August 11th, Roy Hirschburg, APSA, on August 18th and Lejaren à Hiller on August 25th.

The University of Wisconsin (in Milwaukee) CC installed the following officers to serve until September 1949: Dan Heller, President; Arthur Schmidt, Vice-President; Edith Rouse, Secretary and T. A. Rouse, Treasurer.

The Midwest made a clean sweep of the Pictorial Division's elections when Burton D. Holley, APSA, of Chicago, Ill., was elected Chairman; W. V. Sminkey, also of Chicago, Vice Chairman; and Ray Miess, of Milwaukee, Secretary.

The North Platte (Nebr.) CC reported that they continued to meet regularly during the summer months and their meetings were unusually well attended in spite of the high temperatures experienced during July and August. Incidentally, they met in an air-conditioned room and I'll bet they had their difficulties in getting the membership to go home at the close of a meeting.

The Omaha Movie CC have elected the following officers: Ronald Pierce, President; Gladys Rohrs, Vice President; Fred Clasen, Secretary; Theo. Nelson, Treasurer and Clyde Tite, Harold Ramsey and Wm. Charnley, Directors.

For the second time in less than a year the Lincoln CC had Dr. D. J. Ruzicka, FPSA, of New York City, on their program as a guest speaker. In appreciation the Lincoln CC bestowed an honorary membership on the Doctor.



HILLS AND SEA . . . The softly rounded hills, the back-lighted sea stretching out to the rim of the world, the feeling of tremendous space (how small the horses; how tiny the ship!) . . . here is a “shot” to inspire the worker in black-and-white to discover for himself the satisfaction and rewards of an excursion into color.

Kodak color includes Kodachrome Film for most miniature, sheet-film, and home-movie cameras . . . Kodacolor Film for most roll-film cameras . . . Kodak Ektachrome Film for processing in your own darkroom.

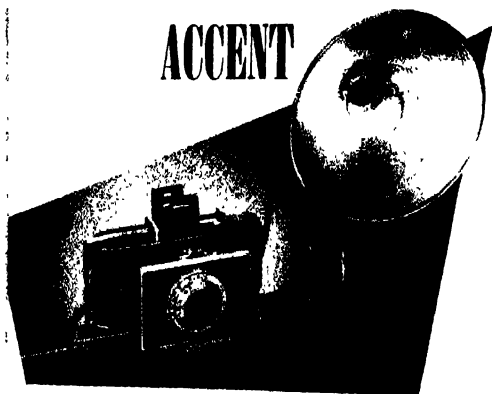
It's Kodak for Color



BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

ACCENT

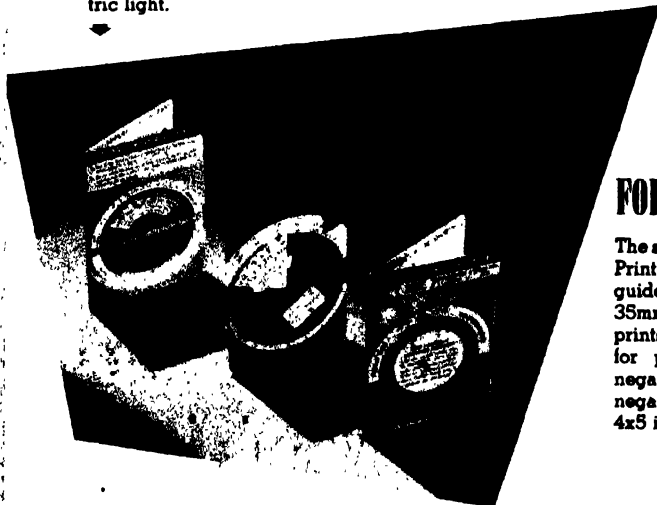


Basic instrument is a Kodak miniature camera, such as the Kodak Flash Bantam f/4.5 Camera (above, with accessory Kodak Flashholder), or a Kodak 35 f/3.5 Camera, Range Finder Model (pictured on the back covers of most October photographic magazines)

FILTERS

Kodak Combination Lens Attachments provide not only a wide choice of accurate Kodak Wratten Filters—but also special filters for Kodachrome Film, Kodak Portra Lenses for close-up work, Kodak Lens Hoods, and Kodak Pola-Screens—in a size range to fit every popular miniature-camera model.

Reliable, inexpensive Kodaguides insure accuracy in color shots by flood, flash, or daylight—in black-and-white shots by daylight, flood, flash, and ordinary electric light.

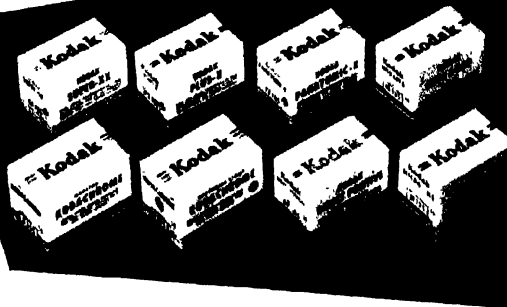
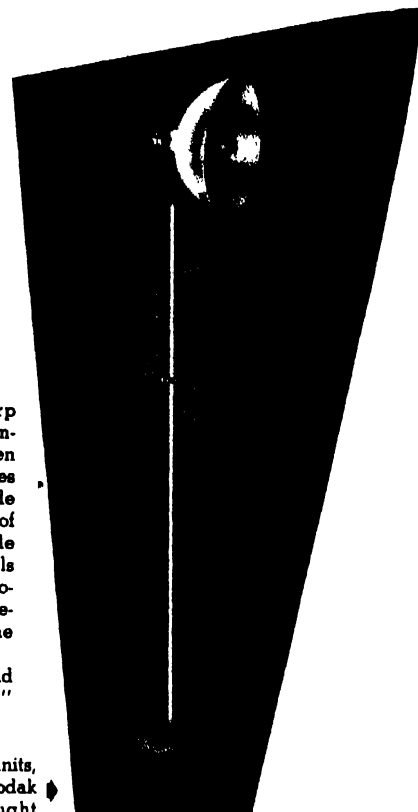


COMPACT CAMERAS... tiny needle-sharp negatives and full-color transparencies... imposing salon-size enlargements... huge screen pictures projected in full, rich color... fast lenses which permit snapshot exposures under a wide range of lighting conditions... workable depth of field even at high apertures... extremely wide range of choice in black-and-white film materials... full-color films for use with daylight, or photo-flood and photoflash lamps... operating refinements and conveniences rarely found on even the finest of large-film cameras...

That's miniature-camera photography—a field of endless fascination for both amateur and "pro."



Efficient lighting units, such as the new Kodak Vari-Beam Standlight (right), provide smooth aid for flood shots at home, in both color and black-and-white.

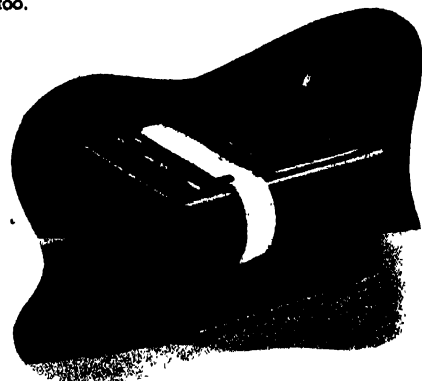


KODAK FILMS

These eight Kodak 135 Films suggest the wide selection of materials available for the miniature-camera user: super-speed films for night shots, fine-grained films for huge enlargements, infrared for spectacular scenics, Kodachrome Films for daylight and for shots in full color with photo lamps; special direct positive and copying films, too.

FOR PRINTS

The sturdy, able Kodak All-Metal Printer, Model 3, has special guides for 35mm. film and 35mm. paper, for making strip prints, black-and-white positives for projection, and duplicate negatives. It also handles large negatives, up to 3½x5½ and 4x5 inches.



FOR SCREEN PROJECTION

ONE of the happiest of all combinations for full-color photography is a Kodak miniature camera and Kodachrome Film. With the simplicity of black-and-white, this film-and-camera team yields richly detailed transparencies in full color—for screen projection to imposing size, for full-color Kodachrome Prints, or for color prints in your own darkroom by means of the Kodak Dye Transfer Process.

Kodak offers many projection aids. At left, top, is the capable, inexpensive 150-watt Kodaslide Projector Model 1A, shown mounted on its accessory Projecto Case. At left, below, are two Kodaslide Projectors Model 2A, shown teamed with the Kodaslide Dissolve Control Outfit, which provides smooth continuous projection by fading each image from the screen as the next is faded in. And for maximum power, there's the 1000-watt Kodaslide Projector, Master Model (see below).

THE MASTER

Compact, power-cooled, available with any of five Kodak Projection Ektar and Ektanon lenses, the superbly efficient Kodaslide Projector, Master Model, covers every projection situation—from a living room to the largest theater. All lenses (below, right) are Lumenized, with apertures up to $f/2.3$. This is a unit of masterful performance, designed for those who want the best

FOR SUPERIOR ENLARGEMENTS

Brilliantly engineered Kodak enlargers, highly corrected Kodak enlarging lenses, fast Kodak sensitized papers in a great variety of surfaces and sizes—these spell superior enlargements from miniature negatives.

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Superbly computed Kodak enlarging lenses yield crisp, detailed prints; their Lumenizing assures extra brilliance, and clean topal separation in the print shadows. Both the Kodak Enlarging Ektanon Lenses and the Kodak Enlarging Ektar Lenses (even finer for color-separation work) are available.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak

Now—in one small kit...

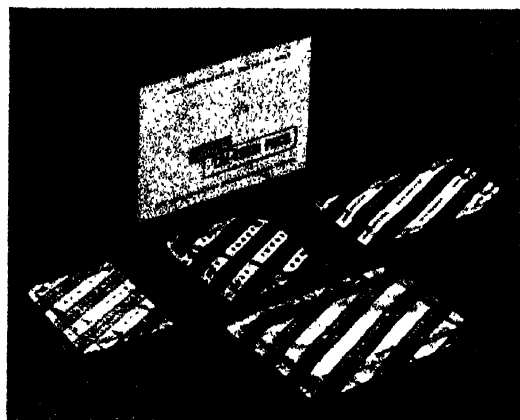
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you need for an evening's
developing or printing

Kodak Tri-Chem Pack saves time, saves trouble, saves chemicals. It's especially convenient if you develop and print in your kitchen or bathroom. You make what you use; use what you make; no surplus to bottle and store. And you can depend on uniform results—with fresh, new chemicals every time.

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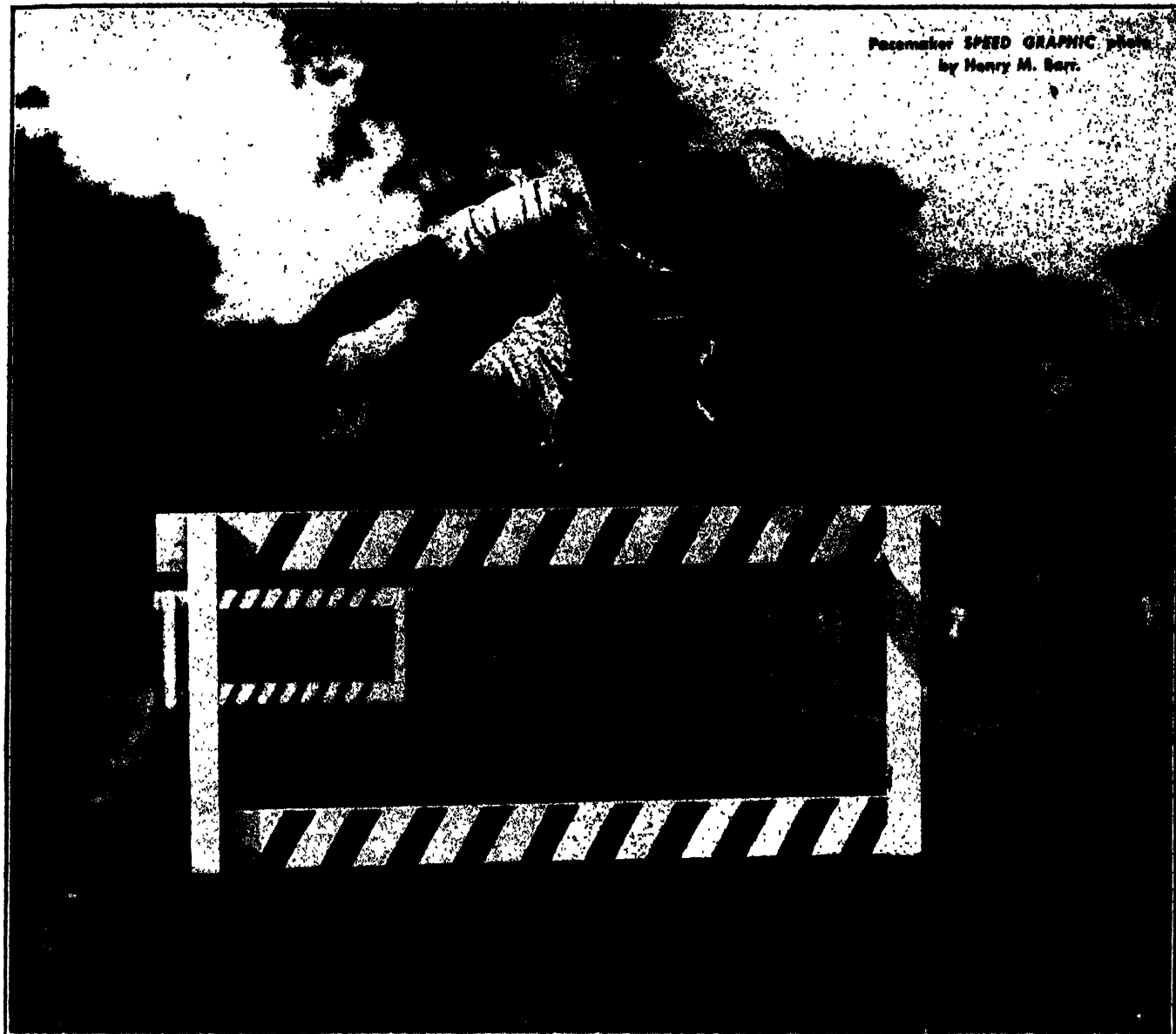


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This startling action photograph of a hurdler typifies the kind of pictures you can take with a Graflex-made prize-winning camera. Whether you're interested in outstanding pictures of *general subjects* or unusual photographs with

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BY NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

WHAT A PLEASURE to report that artists and photographers actually get together sometimes. That was the happy result of the First Annual Exhibition of the Thames PS held in New London, Conn. this summer. Some members of the nearby Mystic Art Association, including the painter, Harve Stein, who helped judge the show, liked the photographs so much that it was decided to include a section of photography in the Association's annual open exhibition held during July. It was open to all photographers of the section but the Thames PS handled the details such as entry rules, selection and hanging. The section was so favorably received by both the artists and the public that it was voted to include photography in future exhibitions.

In connection with this exhibit, the Mystic Art Association held a "How-to-do-it" evening open to the public at which Paul Sperry, of New Haven, gave a demonstration of color printing with dye-transfer with about 70 in attendance. Paul only speaks, you know, on the condition that he enroll some new members for the PSA and this time he got quite a haul. He picked up six.

The First Worcester County Exhibition of Photography which was held under the joint sponsorship of the Worcester Photo Clan and the Worcester Art Museum, and shown at the museum during the summer, had an added interest besides photographs by county residents. There was a group of eleven prints from the Worcestershire CC of Worcester, England, loaned especially for the occasion. The exchange was arranged when the Photo Clan sent a group of entries for submission to the Open Exhibition of Pictorial Photography in the City Art Museum at Worcester, England.

Getting Publicity

Plenty of camera clubs have model nights, but the members of the New Britain (Conn.) CC got some real publicity out of theirs. Besides a Powers model with several colorful costumes, Art Kiely, a staff photographer on the Hartford *Courant* was on hand also. The result was a whole page of pictures in the Sunday Magazine of the *Courant* with a lot of good shots of people completely absorbed in taking pictures.

Some of the boys from the Connecticut Valley CC were talking with Bob Coffin of the Amherst CC recently. Besides making nature pictures which always figure in the honorable mentions at the nature salons, Bob is an entomologist and he told them that the Dutch Elm Disease is spreading so alarmingly, that unless a remedy is found soon, there just won't be any elm trees in the East a number of years hence. It's a heart-sickening prophecy and there is great concern about it

throughout New England. The C. V. CC boys decided that if they couldn't stop the ravages of the blight, at least they could preserve the elm tree on photographic paper. Consequently, they held an "Elm Tree Print Contest" pictures to show elms in their settings, particularly those noted for their age, beauty or historical significance. Rules specified that prints be unmounted, thoroughly washed, and preferably toned sepia for permanence. There were prizes for the best shots and then all entries were turned over to the Hartford Public Library for its archives. Perhaps something like this is a service that every camera club could do for its own community.

There is quite a skirmish going on between a couple of fellows who write in camera club bulletins, and all over, guess what? It's a dispute as to which one is the champion wind bag of the area, each man claiming the honor for himself. It started when George Warner, who conducts "Pop's Corner" in "The View Finder", which is the monthly publication of the Everett (Mass.) CC, wrote in one issue "Well, this is the beginning of the trap-shooting season so you'd all better duck while I shoot off mine." Ray LeBlanc, who edits the "Monthly Bulletin" of the Connecticut Valley CC, picked that right up and said that evidently Warner didn't know about LeBlanc. Moreover, he'd challenge Pop to a contest of long-windedness anytime. Next issue of "The View Finder" Pop was bristling with indignation. Who was this LeBlanc guy anyway? He guessed after 62 years of "trap-shooting" he should be the champ. Ray had to concede the advantage of age but came back with the question, "Did you ever hear yours truly sound off on gamma?" Round five coming up and in the meantime, those of us who see both bulletins are sitting back and enjoying the fun.

Incidentally, "The View Finder" was revived this year by the Everett CC and under the editorship of Gregory Pione and Walter Woods, is proving one of the most attractive and readable CC bulletins in the area.

With many camera clubs starting the new season along about the time this appears in print, it makes a good spot to issue another appeal to all photographers and camera club secretaries around New England to send us news about your activities. If it's not there already, how about putting your correspondent's name on your mailing list to receive club notices? It's the simplest way there is to make sure that anything of interest you do is reported in this column. Remember, we can't tell others what you are doing unless you tell us.

BY BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P. Q., Can.

AFTER GLANCING THROUGH the Canadian membership list in the Directory Issue of

PSA JOURNAL, we find ourselves doing a bit of stock taking. It seems that Ontario and Quebec are neck and neck way out in the lead which is as would be expected, considering that these two provinces have the largest population. What does seem strange, however, is that Quebec is keeping its place in the lead when so many of its residents are not at home reading English and therefore not so interested in what the PSA has to offer. Judging by John Hogan's Pictorial Division campaign the only go-getter west of Ottawa is William Fruct from Alberta. How about it out there in the West? Surely Victoria's pride is at stake with six members and Vancouver with 18. Edward G. Perkins, the only PSAer in New Brunswick, surely has a wide open field to bring in members. Incidentally, we are pleased to see Harold J. Fraize of Carbonear, Newfoundland, listed under Canada for the island colony is soon to become Canada's 10th province. Welcome to the Dominion!

But to come to the business of reporting Canadian news and away from the field of statistics, the Colour Photo Assoc. of Canada held its first outing early in the summer. The editor of their announcement cleverly sketched an amusing map illustrating points of interest along the way and even promised, mind you promised, perfect weather. Judging by the way these enthusiastic colour workers sweep on to success it is probable that they got in right with the weather man too.

Victoria Salon

With holidays behind, our minds turn to salons. The Victoria International closed on September 17th. We felt particularly interested in submitting to this show, for the salon-minded Victoria CC encourages its members to send out their pictures by paying their entrance fees to the Canadian shows. Our new member, C. P. V. Forrest, is doing extremely well in the international field. We welcome also Ted and Ben Hill-Tout and Gar Dixon, that sparkplug who is so largely responsible for making the Victoria CC 'Focus' one of the best bulletins in the country.

But talking of salons, what has happened to Toronto? We have heard disturbing rumours which we hope are not well founded. Surely the many livewires in the Queen City are not going to let the continent's oldest salon miss a year after 56 years of continuous existence!

Canadian portfolios continue to thrive and to go on their well-ordered rounds. This, of course, is due very largely to Ted Walsh, their General Secretary, and Allison Dickison, who as secretary of at least two portfolios, is the genial and efficient answer to our prayers.

Barbara Green's many Canadian friends will envy us the week she and husband Ernest spent with us on Lake Memphremagog in July. You can imagine that there was much photographic chitchat when we had this charming associate editor of *The Camera* to ourselves for a whole week.

Official Publication of the Pictorial Division and the PSA Portfolios

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Portfolio News

Lewis T. Reed

Step forward folks, and meet Lewis T. Reed. He is the latest addition to the editorial staff of *The Folio*. Lew is going to keep you posted, through these columns, on "what's cookin'" in the Pictorial Division. He is in a good position to do this, as he is Publicity Director of the Pictorial Division.

Lew was born in Marietta, Ohio, and is an engineer by profession. As he says, he has fooled around taking pictures since grammar school days, but really became serious about photography in 1944 when he joined the Jackson Park (Chicago) CC. In 1945 he joined PSA and the Chicago Chapter. The number of various committees of which he has been Chairman, and the list of directorships he has held in these, the Chicago Area CCs Association, and other photographic organizations, is quite imposing.

Portfolio activities have always been a favorite with him. He is a member of the First Anglo-American, the First Australasian-American, and the Pioneer Pictorialist Portfolios; and the Secretary of the Fifth Anglo-American Portfolio. His salon record proves his exhibiting activity and interest — 74 prints accepted in 34 salons so far in the salon year of 1947-48.

Lew sprang into local fame during the trip he and Mrs. Reed made to Milwaukee to attend the recent judging of the Wisconsin Centennial International Salon. Earlier in the month he had asked for hotel reservations for a room with twin beds. Things were in quite a turmoil in the hotel lobby when he arrived, due to all the handshaking and greetings with the members of the salon jury and the multitude of "visiting firemen." With all this going on, quite some time elapsed, and finally Lew found time to go to the hotel desk to register.

Signing the card which the room clerk handed him, with a "Lewis T. Reed, Chicago, Illinois," he rejoined the happy gathering. Everything was all right until the clerk noticed the advance registrations. Calling Lew back to the desk, he asked in a loud voice, "What's the idea — twin beds?" All that poor Lew could say was "Good Lord! My wife! She is out in the auto around the corner waiting for me, and I forgot all about her!" Adding "and wife" after his signature on the register, he ran outside and returned in a short time, bringing Mrs. Reed with him to join the crowd.

Many jokes have been written about "darkroom widows" but this looks like a new approach. (Forgive me, Lew, but

this one was too good to keep secret. *Ed.*) However the important thing to remember is to give Lew your support in his Pictorial Division publicity work. Keep him advised of any new or special activities for the Pictorial Division and he will do the rest.

Did You Know That . . .

Harry Shigeta, FPSA, (First Anglo-American Portfolio and Commentator for Pictorial Portfolio 6) has been informed that his print "Maelstrom" was judged unanimously as the best print in the International Photographic Fair and Exhibition sponsored by the Yorkshire Evening News of Leeds, England.

We have heard from Finland! Santeri Levas, ARPS, of the Finnish CC Association, Helsinki, which embraces all Finnish clubs, is sending an exchange show of 25 prints to arrive in America some time in September, for showing among PSA member clubs.

Other Portfolio Exhibit Print Shows are also on their way from the Netherlands, Cuba, Australia, and India. If your club would like to join in this international portfolio activity, write to Sylvia Sminkey.

The Portfolios have stepped in "where others fear to tread." In a letter to David J. Stanley, APSA, of Buffalo, N. Y., Dr. G. Thomas, ARPS, APSA, of Bangalore, India, reports the following: "I have been able to get a portfolio exchange with Soviet Russia. I believe this is the first time any attempt to lift the 'Iron Curtain' has been made. Who knows, some day we in India, may be the only bridge between West and East, the USA and USSR."

Clyde A. Prussman, member of several portfolios, writes from Los Gatos, Calif., that he is now engaged in doing some color motion picture photo-micrography for



LEWIS T. REED

Coronet Instructional Films. The title of the film is "The Simple Cell as a Basis of Life," and it will be used in teaching biology.

Homi K. Dadyburjor, ARPS, of Bombay, India, a member of the First India-American Portfolio, has had two of his prints reproduced in recent magazines: one, "Landscape at Pauchgani," in *American Photography* for April, 1948. The other, "Meditation," in the English photographic magazine *The Amateur Photographer* of March 24, 1948.

E. W. Blew, APSA, (Secretary of the Third India-American Portfolio) visited Mexico in May, as photographer for "The Avacado Tour." He returned with a lot of fine pictures of the country and the highlights of the trip. While in Mexico he visited Gordon Abbott, FPSA, at Taxco.

Two members of the Anglo-American Portfolios have pictures in "The Great Pictures of 1948." They are Betty Parker Henderson (Third A-A) and David J. Stanley, (Fourth and Fifth A-A). This book is a collection of the 100 outstanding photographs from the Fifth Annual "News Pictures of the Year" competition and exhibition, sponsored by the University of Missouri School of Journalism. The book is sponsored jointly by the University and the Encyclopedia Britannica Book of the Year. Clifton Edom, APSA, is the editor.

Is membership in a Canadian-American Portfolio the key to pictorial success? In looking over the Montreal 1948 International Salon catalog, we discovered that no less than six out of 11 members of the Second C-A had prints accepted. One of these, Dr. Alver J. Olson, of Burney, Calif., had his print, "Sierra Vista," reproduced on the first page. Beside Dr. Olson, there were Alfred Watson, Dr. W. F. Small, Ted Laatsch, Paul L. Hansen, and Frances Robson. Looks like Rennie Weber and Ed Walsh are going to do some big business!

Third Canadian-American Portfolio

American Members	Canadian Members
H. N. Montgomery, Sec., Alabama	H. D. Morris, Sec., Montreal
Ross R. Brown, N. Y.	G. Baxter, Vancouver
Durward Dupont, Mich	Dr. Bricker, Vancouver
Ragnar Hedenvall, Ill	James Dick, Ottawa
Roy Hirschburg, Ind.	Paul Dion, Rimouski
W. R. Hutchinson, N. Y.	Frank Edick, Winnipeg
Herbert Jackson, Tenn.	Roy W. Reid, Halifax
Gilman Lane, Ill.	L. Rimes, Kimberley
Paul B. Miller, Ill	Harold Sudlow, Nelson
Mrs. A. Robinson, Wis.	Mrs. Tourigny, Quebec
James A. Watkins, Ill	N. L. Weir, Hamilton

Anglo-American Medical Portfolio

Following the appointment of Dr. Peter Hansell, FRPS, of London, as Portfolio Secretary in England, Director, Burton D. Holley announces the appointment of Mr. Leo C. Massopust, of Milwaukee, Wis., as American Portfolio Secretary. In addition to being an international figure in medical photography, Mr. Massopust is Director of the Department of Medical Art and Photography of the Medical School of Marquette University, and Editor of *The Journal of the Biological Photographic Association*.

Dr. Hansell states that the English prints are collected, and with the enrollment of a few more medical photographers to the circle in this country, the portfolio will be in international circulation, directed solely by, and for the members of the medical professions of England and the United States.

International Portfolio Members in Wales

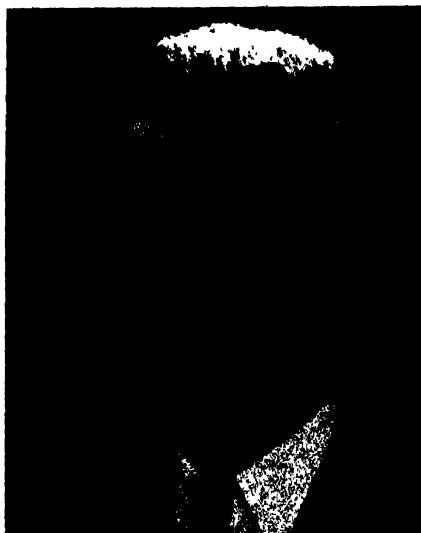
Iestyn J. Rees, FRSA, ARPS, of Ogmore Vale, Bridgend, Glamorganshire, Wales, who is currently organizing a Welsh Circle for the Anglo-American Portfolios, is the Secretary of the Royal National Eisteddfod of Wales International Salon of Photography, which will be held in Bridgend, Glamorganshire, in August. Among the judges will be Anthony Peacock, of the Second Anglo-American Portfolio, who is also Honorary PSA Representative to England, and Bertram C. Wickison of the First A-A, who was Commentator of the very first A-A Portfolio exchange, back in 1944.

Not satisfied with only one salon, Iestyn Rees, as Secretary of the Welsh Photographic Alliance, reports to Director Burton Holley that he is assisting in the organization of the Welsh Salon which will be held in Cardiff in October, by the Cardiff CC. And again, an A-A Portfolio member is called upon to help. "Dick" Parkin, ARPS, of the Fourth A-A will be the Salon Secretary.

"The Royal National Eisteddfod of Wales?" Well, the entry form states that it is an institution that has evolved from the ancient assemblies of the Bards, and has developed into a large scale festival "The Bardic side is controlled by the Gorsedd of Bards who hold sessions during Eisteddfod week around the Gorsedd Circle, presided over by the Archdruid. These sessions are very picturesque and include ceremonies of Crowning and Chairing the Bards who have been successful in Eisteddfod Competitions."

Yearbook for 1948

Do you remember when you were in



CLAXTON SEARLE

high school and college, and the thrill you got out of the Annual or Yearbook of your school? Well! You are about to have that same fun again. The Pictorial Division's newest activity is an annual Yearbook, and copies of this year's edition will be on sale at the PSA Convention at Cincinnati in November for the first time anywhere.

Editor-in-Chief of the Pictorial Division Yearbooks, Doris Martha Weber, of Cleveland, Ohio, says that this year's edition will be strictly limited and that only enough copies will be printed to take care of advance orders and the members in attendance at the Convention.

The Pictorial Division Yearbook will have many features. Articles by foreign portfolio and PSA members; articles about all Pictorial Division activities together with biographies and pictures of the activities Directors; a complete directory of the Pictorial Division; stories about the PSA International and American Portfolios, the PSA International Portfolio Exhibits, Star Exhibitors, the Judges List, *The Folio*, Portfolio medal award prints, Portfolio Camera Clubs, and several other brand new Pictorial Division activities. The Portrait Section and the Print Contest for large Camera Clubs.

In addition to being a "Who's Who" of the Pictorial Division, the Yearbook will be dedicated to John R. Hogan, FPSA, FRPS, Chairman of the Pictorial Division, and will contain his portrait, biography, and reproductions of some of his marine prints.

The quantity of the Pictorial Division Yearbook for 1948 will be definitely limited; watch for details of how and where to order your copy in the next issue of *The Folio*. At the PSA Convention your Pictorial Division Yearbook will be as necessary to complete enjoyment as your hotel reservation. Plan to buy one then. Probably you will want three or four for your friends who do not belong to the Pictorial Division.

The Pictorial Division Yearbooks - Just Another Service to Pictorial Division Members.

PSA Portfolio Medal Awards

Another portfolio member has qualified for the PSA Portfolio Medal Award, this time from the Pacific coast. He is Claxton Searle, of San Francisco, Calif. His print, "Carmel Public Library," which had traveled in Pictorial Portfolio 36, Circuit 1, was accepted and hung in the Second Annual Great Falls (S. D.) Salon.

Claxton is an active member of the California CC (San Francisco). He is the editor of its "Viewfinder" and also is the chairman of the Print Committee. He will be remembered for his article on "Railroad Photography" in the November 1947 PSA JOURNAL.

The picture, "Carmel Public Library," was taken on Panatomic X film with a K-2 filter. The negative was developed in D-76. The print was finished on Kodabromide G, developed in Dektol, diluted one to four, and toned in Kodak Sepia

Toner. Some local dodging was necessary in printing.

There is some confusion in regard to the Portfolio Medal Awards. Several applications have been received from portfolio members who have had prints hung in salons. The first requirement is that one must never have had a print accepted and hung in a recognized salon. To qualify, the first print accepted and hung in a recognized salon must be one that has been or is now traveling in a PSA Pictorial Portfolio. There are an even hundred medals to be distributed. Get busy—they are worth winning! Another winner will be announced next month.

The Portfolio Notebook

The Portfolio Notebook has been mentioned in several other little pieces which have appeared in *The Folio*, but the Notebook is, or should be, such an important part of each portfolio that it seems worthy of still another little article.

It seems to me that in many circles, the Notebook is not given the attention it deserves. What I really mean by that is that the members of these circles are not deriving as much benefit, nor getting as much fun, out of their portfolio as they should.

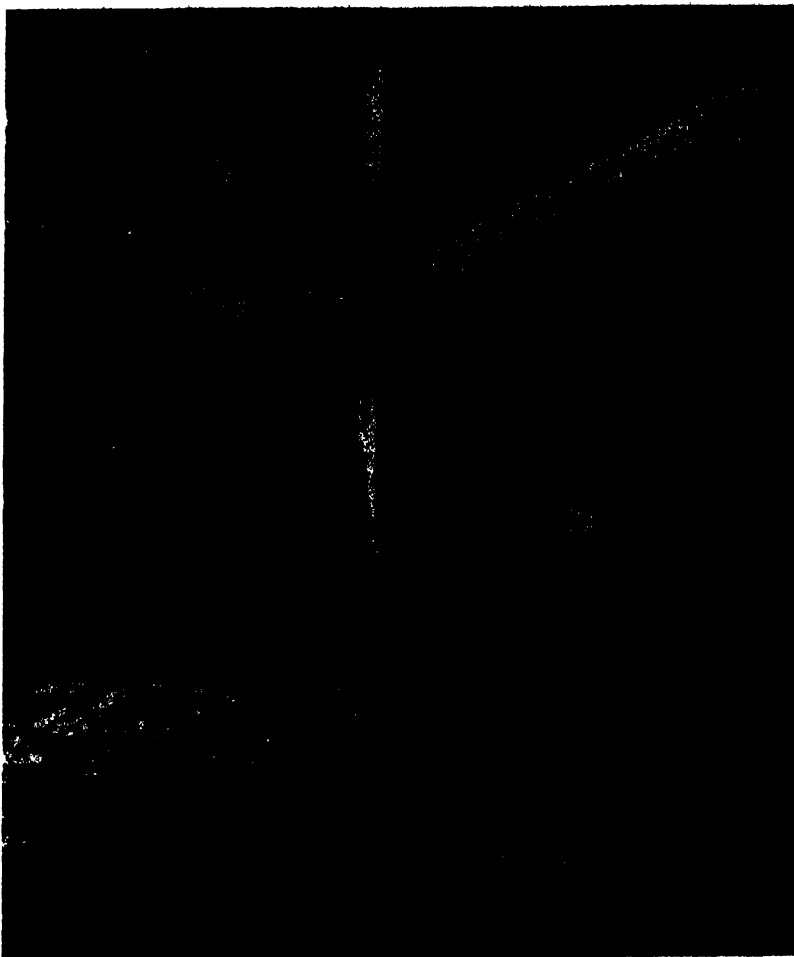
The Notebook isn't just something that goes along for the ride; the Notebook is an integral part of the portfolio idea, and participation in the Notebook activity is a really necessary part of your participation in your circle, or circles.

One of the very interesting advantages of belonging to several circles is that one has the opportunity to make comparisons. I belong to one circle which has a practically dead Notebook; outside of Eldridge's entries, and the comments of the newcomers, the Notebook doesn't pick up more than four or five pages in an entire circuit. And I belong to another circle in which the Notebook is as busy as the proverbial beehive, and as much fun as the proverbial barrel of monkeys.

It isn't enough just to write in the Notebook; the darned thing should be read. The way to make a Notebook good is to read everything that has been written since last you wrote in it, and then to comment on what the other members have written. All too often, we are prone to ignore the other fellow's comments and just put down our own thoughts. Later, when the other fellows find that no one has commented on what they put down, they naturally get the feeling that nobody's reading what they write, and therefore that there's no point in writing anything.

In one of my circles we are fortunate in having a member who is an old-timer at the salon game. Most of the members are neophytes, and very obviously are making all of the errors that neophytes invariably make. Well, this expert took the time and trouble to write five or six pages in the Notebook, summarizing these basic faults, and suggesting practical remedies. Actually, he gave us a very useful short course in salon photography.

The Notebook had passed through the hands of about ten members when it came



CARMEL PUBLIC LIBRARY

Claxton Searle

to me, and while there were several entries subsequent to the one I have just mentioned, not a single member of that circle had commented on this entry, nor thanked this expert for his time and trouble.

Actually, the portfolio is most effective, it seems to me, when you become well acquainted with all the members of the circle, and feel that you know something about them, their likes and dislikes, their special abilities and their typical shortcomings. This feeling that you are personally acquainted with the other members of the circle comes quickest through the mediumship of an active Notebook, in which everyone participates. If you belong to a circle with a sluggish Notebook, try pepping it up, and see if it doesn't tremendously increase the pleasure and the benefit derived from participation in that particular circle.

Commentators' Prints

We think it's a swell idea for the Commentator to put a print in the portfolio. All Commentators, we believe, have been invited to do so, but not all are doing so. We hope that the practice will become universal in the very near future.

A good Commentator—and so far as we know, all Portfolio Commentators are outstanding good judges and critics—should

be able to produce excellent prints, and prints of salon quality are of incalculable value to the tyro.

It is our considered opinion that it is impossible to tell, in the printed or the spoken word, all that constitutes that important but intangible thing which we call "print quality." The only way that one can reach an understanding of what fine print quality can be, and should be, is to hold a really good print in his hand, and study it. When this is done, "print quality" is something readily understood.

These things being true, we suggest that Commentators include always a print of outstanding technical quality. The Commentator may really desire the opinions of the group regarding composition, subject matter, popular appeal, and so on, and certainly, the Commentator is entitled to these opinions, if he feels that they would be of value to him. Print quality is *not*, we believe, a matter of opinion. If a print is technically good, it is technically good, and there is no argument about it. All the other elements may be debated, and probably will be, but since fine print quality is not a matter of opinion the opinions of the portfolio members on this subject can be of no value whatsoever—but the Commentator can render a real disservice to the beginning members of the circle he serves by in-

cluding a Commentator's print of indifferent or actually poor print quality.

It must be remembered that the tyro looks up to the Commentator as an expert, and is prone to regard the Commentator's work as a worthy objective. Let's make it a practice to include a Commentator's print each time the portfolio goes through the Commentator's hands—and let's make it a rule to be sure that print is of such technical quality that it will be a worthy objective for the tyro, and help him to recognize outstanding print quality when he sees it!

Spec Speaking

It's old, but it's good: "Every member get a member!" There's no better, no more workable way of building up the Pictorial Division, and the portfolios.

There's a ripe prospect for the Pictorial Division, and a portfolio, as close as your telephone. Think a moment, and you will know whom to call: some member of your CC . . . the guy or the gal who always wants to see your portfolio . . . the eager beginner who wonders whether he's good enough to join your CC . . . the chap who lives out in the country, and finds it difficult to attend CC meetings, because of the distance, and so on and on and on.

You would be surprised to see how easy it is to "sell" the idea. I remember the night that I signed up, and while our camera club was only a year old at the time, there are plenty of old CCs that will be just as fertile a field.

One of our members brought up a portfolio, and after the formal meeting, we all gathered around and went through it. We asked a few questions, and we got a lot of sound answers. The result was that eight of us signed up that night for PSA membership, Pictorial Division membership, and one or more portfolios.

If you think that's a fish story, or a sales talk, I can produce the records!

* * * * *

Keep harping away on the idea of belonging to more than one portfolio because I'm so sold on the idea.

International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

First Egyptian-American Portfolio
Second South African-American Portfolio
Fourth India-American Portfolio
Fourth Canadian-American Portfolio
Second Swedish-American Portfolio
Second Australasian-American Portfolio
Second French-American Portfolio
Third Cuban-American Portfolio
Anglo-American Medical Portfolio

For information write to the Assistant Director of PSA International Portfolios, Mr. W. V. Sminkey, 1626 Juneway Terrace, Chicago 26, Illinois.



Wilmer S. Goff

MISS GERDA PETERICH

This portrait of Miss Gerda Peterich was taken by Wilmer Goff for his class assignment during the one-year course in portraiture at Ohio University. Assignment was: Portraiture of woman in daylight, using natural surroundings. Daylight from two windows and a large tinfoil reflector used. Instantaneous exposure, 4x5 high speed film, developed in D-76, 1:1.

I don't know how you feel about it, but one portfolio just isn't enough. If one circle is good, two or three circles are a whole lot better, because a portfolio arrives every once in a while, and the portfolio activity becomes a real part of your photographic life, instead of being just an infrequent incident, which it is, if you belong to but one circle. I know of nothing that's cheaper, nor a better value, than a portfolio membership. If you belong to only one circle, join two, if you belong to two, join three, if you belong to three, join four—and then you'll be as busy with portfolios as I am!

* * * * *

My CC, the Capitol City Camera Club of Springfield, Illinois, has just staged its first International, in conjunction with the Illinois State Fair. It has been lots of fun, and a lot of hard work, but worth while.

I have seen scores of the most famous salon prints, from the darkrooms of our country's most famous salonists, and that's naturally been a real thrill.

I have also been thrilled to see, among the entries, a number of prints that I first saw in various portfolios—and several of those prints already have acceptance stickers on the back of the mounts.

* * * * *

Every once in a while, some member of one of my circles suggests swapping prints. Somehow or other, I have never got around to actually making a swap, although I have had the urge to do so. I think the reason I haven't done anything about such swaps is that I am so busy with the regular activities of the portfolio, during the time it is in my hands, that I don't have the time, or I simply forget.

I have a hunch that the way to handle this would be to make a note, and write directly and immediately to the person who wants the swap, or with whom I would like to swap. To expedite matters, it probably would be smart to give the name of the print in which we are interested, and enclose contacts or make reproductions of prints we would be willing to give in exchange.

In case we feel we don't have a print good enough to exchange for the print we want, perhaps portfolioists could settle among themselves on a standard price—say \$5.00 for a mounted print, carefully packed, carrying charges prepaid. This would certainly be a very reasonable figure, yet if such a standard figure were agreed upon, it would eliminate all embarrassment, and it would likewise encourage the fellow who wants a print to ask for it.

I am just tossing this suggestion into the mill, to see what comes out at the other end. What do YOU think about it?

* * * * *

Incidentally, there's been another change in address. You reach me now at Linden Lane, R. R. 3, Springfield, Illinois.

See you in Cincinnati!

Portfolio Camera Clubs

Two new Portfolio Camera Clubs have come into being since the last issue of *PSA Journal*. Following the lead set by Owatonna, Minnesota, during the initial year of trying out the new method, Lincoln, Nebraska, and Rochester, Minnesota, have organized their units and have been assigned club sponsors for the coming year.

Robert L. McFerran, APSA, of Fort Wayne, Indiana, has been made sponsor to the Lincoln Portfolio CC, and J. Philip Wahlman, APSA, Chicago, Illinois, is to be sponsor to the Rochester Portfolio CC.

The sponsors will receive a group of prints every few months. These prints will be salon mounted and will represent the best work of each member. The sponsor will endeavor thru criticism and technical advice to help the member make the most of their efforts in pictorial photography.

Each group is cooperating with other groups in the community. An annual salon is to be held at the close of the year. The entries will consist of the best print from each portfolio, a print from each commentator, and four prints from the sponsor. A salon of this standard, along with the prints the members have worked on during the year, should help furnish a first rate salon for Lincoln and Rochester.

DR. W. WARREN ROEPKE.

Peterich on Portraiture

At the 1948 Annual PSA Convention, which will be held in Cincinnati, November 3-6th, the Pictorial Division will present a lecture and clinic on Portrait Photography by Miss Gerda Peterich.

Miss Peterich is well qualified to present such a subject, having been a teacher and lecturer and having conducted her own studio, specializing primarily in portraiture.

Born in Munich, Germany, in 1906, Miss Peterich's father was a sculptor and pro-

fessor of fine arts, her mother a pianist. Her childhood was spent in Italy and Germany with much traveling on the continent. She was educated for a teaching career in music but took up photography, studying two years in Berlin, passing the state examinations with high honors. Coming to this country in 1939 she taught for two and a half years at a well known school of photography in New York. From 1941 to 1946 she conducted a portrait studio in New York, giving private courses in portraiture and specializing in dance action photography and doing some commercial and illustrative photography. In 1942 Miss Peterich became staff photographer for *Dance Magazine*, which she held until 1946. In 1946-47 she was visiting lecturer in photography at Ohio University and at the present time is head of the Department of Photography at that school.

Two exhibits of her prints have been presented by Miss Peterich, one a 50-print group titled "Dance Portraits" and another a 60-print show "Sky, Earth and Water". Since joining the PSA in 1943 she has given approximately 30 lectures for the PSA, mostly in the New York area. It was at her suggestion that the PSA Portrait Portfolios were started and she is now the Director of the Portrait Section of the Pictorial Division.

Coming Exhibitions

Evansville. (M) Closes Oct. 4, exhibited Oct. 17-31. Data: George F. Jackson, 17 E. Third St., Evansville, Ind.

PSA. (M,C,T) Closes Oct. 6 (Technical, Sept. 25); exhibited Nov. 3-14. Pictorial, Nature, Technical, Color, Motion Picture, Photo-Journalism divisions. Data: Clarence Ruchhoff, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

Trail. (M, T) Closes Oct. 10, exhibited Oct. 27-30. Data: Trail CC, Box 35, Trail, B. C., Canada.

Chicago. (M) Closes Oct. 13, exhibited Oct. 31-Nov. 28. Data: Mrs. Anne P. Dewey, Chicago Historical Society, Clark St. and North Ave., Chicago 14, Ill.

St. Louis (Miss. Valley). (M, C, T) Closes Oct. 20, exhibited Nov. 6-21. Data: Norman Brice, 51 Ridgemoor Dr., St. Louis 5, Mo.

Minneapolis. (M,T) Closes Oct. 23 (slides), Nov. 2 (prints), exhibited Dec. 6-30. Data: Geo. C. Johnston, 114 S. 5th St., Minneapolis, Minn.

Omaha. (M) Closes Nov. 8. Exhibited Nov. 24-Dec. 19. Data: Mrs. Edwin Mogridge, 6031 Manderson St., Omaha, Nebraska.

Detroit. (M,C,T) Closes Nov. 15. Exhibited Dec. 19-Jan. 9. Data: Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

Albany. (M) Closes Nov. 16. Exhibited Dec. 9 Jan. 3. Data: Mrs. Mabel Lehman, 445A First Street, Albany, N. Y.

Lucknow. (M, C) Closes Dec. 15, exhibited Feb.-Mar. Data: Sec., U. P. Amateur Photographic Assoc., 10 Cantonment Rd., Lucknow, India.

Go-Getters to July 31

Go-Getters to July 31			State	Go-Getters	Points	State	Go-Getters	Points	State	Go-Getters	Points
State	Go-Getters	Points									
ALABAMA											
Watson L. McAleander	15										
Frank L. Jamison	3										
H. J. Jones	3										
Capt. J. F. Vandegrift	3										
ARIZONA											
No GO-GETTERS	0										
ARKANSAS											
No GO-GETTERS	0										
CALIFORNIA											
M. M. Deaderick	36										
Vernon E. Broadbent	9										
Fred R. Archer	6										
Marton G. Evans	6										
* Frances S. Rolson	6										
Dr. J. F. Haid	6										
Julian E. Hiatt	6										
Claxton Searle	6										
J. Philip Bambara	3										
E. W. Blew	3										
W. Warren Callow	3										
Jack Cannon	3										
David Chan	3										
Richard Chatten	3										
Violet Cooke	3										
Reginald Cross	3										
Harry J. Forsythe	3										
John S. Goodwin	3										
Mrs. Lawrence E. Gray	3										
J. B. Kilpatrick	3										
Clarence Mason	3										
Dorothy I. McArthur	3										
I. Newman	3										
Harold L. Oldfield	3										
Ruth Tenberthy	3										
Walter G. Treadwell	3										
S. P. Weston	3										
COLORADO											
Earle Cochran	3										
CONNECTICUT											
John W. Kaufman	36										
* Paul A. Sperry	18										
L. Edvardson	3										
DELAWARE											
* Edward T. Howell	6										
Dr. Paul A. Shaw	3										
George E. Smith	3										
DISTRICT OF COLUMBIA											
No GO-GETTERS	0										
FLORIDA											
Lewis D. Solomon	6										
R. A. Dammenhayn	3										
GEORGIA											
No GO-GETTERS	0										
IDAHO											
* Don E. Haasch	3										
ILLINOIS											
* E. R. Christbiff	39										
J. Philip Wahlman	36										
Dorothy M. Cashman	27										
* Lewis T. Reed	21										
Charlotte L. Frederick	18										
Ragnar Hedenvall	18										
* Anne Pilger Dewey	12										
						</					

State	Go-Getters	Points
TENNESSEE		
Herbert Jackson		6
R. T. Goette		3
Ed. R. Spiegel		3
Dr. M. E. Stevenson		3
TEXAS		
U. Stephen Johnson		36
Charles E. Wendt		12
* William F. Reeves		6
David F. Gray		3
Ralph E. Gray		3
Donald J. Hagan		3
Dr. L. L. Handly		3
Doyle E. Keeling		3
George C. Scutley		3
Kay Yamada		3
UTAH		
Barney De Vietti		6
Ben R. Hains		3
VERMONT		
John W. Doscher		9
VIRGINIA		
Dr. J. O. Fitzgerald, Jr.		6
Charles Baptie, Jr.		3
Harold F. Meath		3
WASHINGTON		
Joseph W. Marshall		9
George L. Kinkade		6
Chao Chen Yang		6
Joseph W. Finden		3
Jon Rasmussen		3
WEST VIRGINIA		
John J. Hamrick, Jr.		12
* W. Dovel Le Sage		3
WISCONSIN		
* Ray Miess		60
Harold C. Berkholtz		15
* Andree Robinson		15
James P. Scott, Jr.		12
Rolland R. Roup		9
E. A. Byrdsorfer		6
Ray C. Fahrenberg		6
Alan J. Dale		3
E. F. Daly		3
Jack E. Wiener		3
Gerhard K. Willecke		3
Leola Puerner		1
WYOMING		
No GO-GETTERS		0
CANADA		
Blossom Caron		18
* Raymond Caron		6
Julius Kappel		3
William W. Fruet		3
F. H. Hopkins, Jr.		3
Edward C. Walsh		3
MISCELLANEOUS		
* General Publicity		685
* Not eligible for the medals		

winners were Kodak and Venango. Individual winners were: A. J. Parker (Kodak) "Design of Labor"; George Brauer (El Camino) "Pattern in Pipe"; Mary K. Bolton (National) "Icebound"; Clifford Matteson (Science Museum) "Wintertime"; and Raymond Schortman (Amherst) "Motif No. 1".

Listed below are the final club standings for the season.

Club	Season	Club	Season
Class A			
Chicago Color	669	Natural	530
Science Museum	622	Columbus	
Springfield	611	Color	523
Kodak	599	Twin City	503
Inwood	597	Edison	479
Sierra	592	Cleveland	
Jackson	587	Women	470
Rainbow	579	Salt Lake	
Hawthorne	577	Photochrome	468
Yakima	577	Venango	466
California	560	New York	456
Minneapolis		St. Louis	452
Color	559	Minneapolis	
Plainfield	553	Women	446
Amherst	542	Bethlehem	445
El Camino	541	Atchison	432
Shorewood	536	Bloomington	427
Spokane	530	Kings	426
Burlington	484	Dubuque	421
Buffalo Color		Quincy	420
Pict.	438	Gloucester	414
Salt Lake		Sussex	353
Chromites	414	Seven Hills	349
North Shore	362	Toronto	335
Class B			
Paladena	600	Bowling Green	333
Cleveland	550	Krokuk	324
National	547	Glens Falls	314
Ogden	540	Owego	297
Phoenix	535	Kalamazoo	284
		Marquette	122
		Ft. Wayne	86

Color Print Competition

This month (October) marks the resumption of the color print competitions with two more contests to follow in January and April. The deadline for receiving entries is the 20th of each month. Four prints made by any color process may be entered in each contest. Medals and ribbons are awarded to the best prints. In addition, if requested, criticism of each print is furnished by the judges. This contest offers the color print maker an opportunity to compete with other amateurs having the same interests.

There is no entry fee for members; non-members must pay \$1. For entry form write to W. K. Raxworthy, 2741 South 59th Avenue, Cicero 50, Illinois.

Membership Slide

The Color Division membership slide which we mentioned some time ago is now available. A reproduction of the "master" slide made by means of the



Color Div. Membership Slide

Panchro-versal process appears elsewhere on this page. In the actual transparency the eagle is gold, with the continent in red against a blue background. This slide is suitable for use in connection with slide presentations, lectures, etc., and may be individualized by adding your name. This may be done by copying a white card on which the name or other information has been printed, on black and white positive film. The "name" slide is then superimposed on the membership slide and the two bound together to form the final slide.

You may obtain a duplicate of the master slide by sending twenty-five cents in coin to Dennis R. Pett, 82 Merriman Street, Rochester 7, New York.

Color Print Set for Clubs

A set of 20 color prints illustrating the various color print processes is available for booking to clubs only. This set is composed of examples representing Carbro, Dye-transfer, Printon, Gasparcolor, hand color, etc. In order to make the set available to as many clubs as possible throughout the season, please select first, second and third choices of dates on which your club would like to display the prints. An itinerary then will be established which requires the least traveling between clubs.

The only cost is express charges to the next club. For scheduling, clubs may write to Frank Proctor, 170 West Thomas Road, Phoenix, Ariz.

Slide Circuits for Individuals

One of the earliest activities of the Color Division is the slide circuit for individuals. Each of ten participants enters five slides and the resulting set of 50 makes the circuit of entrants. Basic comments are prepared by the Color Division, with each entrant making his comments when the set is received.

Prizes are awarded to the best slides in the set as determined by the vote of the participants.

There is no entry fee for Color Division members. For entry form, write to R. B. Horner, Credit Dept., First National Bank, Chicago 90, Ill.

Customs Clearance Fee

Perhaps you too have wondered why there is a customs clearance fee on color transparencies returned from exhibition in foreign countries and yet black and white prints are exempt from it.

Mr. Charles A. Howe of Illinois, who exhibits widely in foreign salons, wrote to his U. S. Senator and questioned this procedure. The Senator, in turn, asked the Director of International Postal Service in Washington for an opinion. He replied: "Among the items which have been exempted from the collection of the clearance fee in this service are *photographs*, when they have not been transmitted through the mails for commercial purposes. It does not appear . . . that colored slides 'could be classified as 'photographs' and it is perhaps for this reason that the fee has been collected on some of the packages returned to him (Mr. Howe)."

We, not being satisfied with this reply,

psa

By GEORGE W. BLAITH
6240 S. Artesian, Chicago 29, Ill.

Season Winners. For the second successive year, the Chicago Color CC was season winner in Class A of the National Club Slide Competition; the Pasadena Photochrome Society was first in Class B. Plaques were awarded to these clubs. A total of 53 clubs participated in the competition this year, an increase of 50 per cent over the previous year.

Individual winners in the grand final judging for the season (in which just the winners of the monthly contests are eligible to compete) were: Frank H. Jacobson (Minneapolis) "Taffy II"; Edward Herche (New York) "Fisherman at Sunrise"; D. H. Wanser (Springfield) "A Right Number"; Arthur L. Scott (Springfield) "Freckle Face"; Blanche Kolarik (Chicago) "Suds".

June Contest. The final contest of the season (June) was conducted by the Bethlehem (Penna.) Color Photo Club. Club

sent a sample entry form which had both a black and white and color section, pointing out the similarity of the types of photographs being submitted for exhibition, and asked for a reconsideration of the opinion. The Director of the International Postal Service replied:

In the international mails there is a distinction in classification between photographs, that is, photographic images which have been "printed" on paper, cardboard, or other material assimilable to paper, and photographic films, or slides. The former are classified as "prints", and in this service the customs clearance fee is not assessed on printed matter.

A good deal of expense to the postal service in time and labor is involved in the submission of articles for customs examination, and inasmuch as the addition of photographic slides and films to the list of clearance-free exemptions would considerably increase this expense, this Office cannot see its way clear to consider favorable your suggestion that such exemption be granted.

Even though you may not agree, that is the reasoning behind the collection.

English Kodachrome

Are there any differences in the speed of color film distributed in the United States and that of the same manufacturer in foreign countries?

Mr. L. G. Holton from England had an idea that Kodachrome distributed in the United States was slower than English Kodachrome so he sent us a roll of regular (daylight) and type "A" (indoor) for testing.

In exposing both rolls, three exposures of each subject were made, one at normal exposure, calculated by means of a light meter, and one each at one stop above and one stop below this setting. In the regular film (daylight) no difference in film speed was observed. The best exposure in each "set of three" on the type "A" film, however, was the one exposed one stop below normal exposure. Although the color rendition was no different from that obtained from American film, the over-all effect was one of pleasing softness. It is interesting to note that one of the slides made on the latter film received an award in a local camera club contest and was also selected as the best example of the use of a monochromatic color scheme in an International Exhibit held here in the United States.

1 Correction

An error was made in connection with the listing of three names in "Who's Who in Color Slide Photography" in the September JOURNAL. The correct listing should be:

	Exh. Slides
Chambers, A., Wollongong, Australia	3 3
Fretts, Alden L., Springfield, Mass.	5 7
Green, Chas. H., Richmond, Calif.	9 16

Coming Color Exhibitions

6th PSA, Cincinnati, Nov. 3-17. Deadline Oct. 6. Four slides, \$1. Forms: P. H. Oelmann, 311 Main St., Cincinnati, Ohio.

4th Mississippi Valley, at St. Louis Art Museum, Nov. 6-21. Deadline Oct. 20. Four slides, \$1. Forms: Larry Gray, 4207 Neosho St., St. Louis 16, Missouri.

1st Minneapolis. Minneapolis, Minn., Oct. 30-31 at YWCA, Benton Hall. Deadline Oct. 25. Four slides \$1.00. Forms: Geo. C. Johnston, 114 S. 5th St., Minneapolis, Minn.

Nature Division

-BY LOUISE BROMAN JANSON-

6252 S. Kedzie Ave., Chicago 29, Ill.

Who's Who in Nature Photography

OF THE VARIOUS NATURE photography exhibitions held during the past season, five met the requirements for listing herein. This compares with four exhibitions in the previous list.

Because of the smallness of this field, there are as yet no requirements specific for nature shows. However, it is expected that print and slide divisions of any nature show shall meet the requirements covering print shows and slide shows in general. For examples, these specify that entries cannot exceed four per individual and that there can be no restriction of subject material to a particular section of the broader field.

Some of the foreign exhibitions did not receive or exhibit enough pictures to justify being called nature photography exhibitions. Some American shows restricted subject material to a single segment of the nature field, i.e., wild flowers only, etc.

During the coming season, the Nature Division will summarize present applicable requirements and determine what additional ones are necessary. These then will be assembled into a convenient reference form and made available to any organization contemplating a nature photography exhibition. It is likely that acceptances in two shows will be necessary for Who's Who listing in the future.

The five exhibitions included this season are PSA, Columbus, Chicago, Buffalo, and Rochester. The individuals listed are not necessarily "nature photographers" but they have demonstrated an ability to make excellent photographs of nature subjects. They number 486, compared with 396 in the previous listing.

The code for the abbreviations is E-Exhibitions, S-Slides accepted, and P-Prints accepted.

Name and location	E	S	P	Name and location	E	S	P
Abrams, Bertram, Detroit, Mich				Blaha, George W., Chicago, Ill	2	6	-
Abrams, Stanley T., Berkeley, Calif				Blaurock, Carl A., Denver, Colo	2	6	-
Adams, Blanche H., Phoenix, Ariz				Blinn, John, Brooklyn, N. Y.	1	1	
Addicott, Gertrude, Cincinnati, Ohio	1	1		Blyth, Alfred, Edmonton, Canada	4	10	
Agnew, Wallace G., Chicago, Ill	1	1		Boeringer, Paul R., Honolulu, Hawaii	1	1	-
Ahern, R. F., Los Angeles, Calif				Born, R. C., Longmeadow, Mass.	1	1	-
Aiken, Roy S., Los Angeles, Calif				Bovey, Martin, Jr., Concord, Mass.	2	-	4
Albray, Dr. R. A., Maplewood, N. J.	3	-	5	Bowman, John D., Buffalo, N. Y.	1	-	4
Allen, Bryan, Gary, Ind.	1	1	1	Breeze, V. L., Sussex, England	1	-	4
Allen, Richard W., Louisville, Ky				Brennan, John B., Salt Lake City, Utah	5	9	-
Altig, J. Keith, Whittier, Calif				Brickel, F. E., University Heights, Ohio	2	3	5
Armstrong, A. Millard, Columbus, Ohio	2	2		Briggs, Beryl C., San Francisco, Calif	2	2	
Babala, Michael, Dearborn, Mich	4	7	2	Brigham, E. M., Jr., Battle Creek, Mich	1	3	1
Bacon, Charles E., Chicago, Ill	3	3		Brimmer, C. H., Wasau, Wis.	2	4	-
Baechle, Rev. John W., Collegeville, Ind	1	3	2	Brewster, George C., St. Paul, Minn.	1	1	-
Bailey, Dr. Alfred M., Denver, Colo	1	-	2	Brookins, Glenn E., San Bernardino, Calif	1	3	-
Baker, Bernard W., Marne, Mich				Brottman, Marvin A., Chicago, Ill	1	1	-
Baker, C. T., Oklahoma City, Okla	1	-	3	Bull, Winifred, Grand Junction, Colo.	2	2	-
Baker, Raymond L., Philadelphia, Pa.				Burelbach, Maj. M. J., Chattanooga, Tenn.	2	-	6
Ballentine, G. M., Upper Mont'r, N. J.	3	-	12	Burgess, Dr. J. F., Montreal, Canada	1	2	
Barber, Maurice, Salt Lake City, Utah	1	3	-	Burgess, Warren B., Washington, D. C.	1	-	3
Barker, I. C., San Francisco, Calif	1	4		Burtch, Herbert P., Chicago, Ill	2	6	-
Barrett, Dr. C. E., Salt Lake City, Utah	2	3		Bush, William E., San Francisco, Calif	1	1	1
Barrett, Odessa H., Salt Lake City, Utah	2	4		Bushman, G. M., Chicago, Ill	1	1	1
Batts, H. Lewis, Jr., Ypsilanti, Mich	1	1	-	Cadot, Don, Columbus, Ohio	1	1	
Bazzoni, Frank W., Ottawa, Ill	2	7		Calkins, Harold S., Wayland, Mich	4	8	-
Bechtold, Ira C., Whittier, Calif				Callaby, F. W., Kenilworth, England	1	1	-
Beese, Robert S., State College, Pa	2	3		Campbell, Gilbert, Los Alamos, N. M.	1	1	-
Bemm, Frank W., Skokie, Ill	5	11		Carlson, Margery C., Evanston, Ill	1	2	-
Bergstrand, Harold V., Chicago, Ill				Carroll, Ray L., Chicago, Ill	1	2	4
Berkemeyer, Joseph D., Chicago, Ill				Cavendish, R. A. E., Ocala, Fla.	1	-	4
Berry, Richard B., Chicago, Ill				Center, Arthur L., Los Angeles, Calif	3	-	8
Bielenberg, Rev. H., Oil City, Pa.	5	17		Chalwick, Carl, Berwyn, Ill	2	2	
Blackhall, Wilmot J., Toronto, Canada	1	1		Clark, Glenn G., San Francisco, Calif	1	2	-

Color Div. Nominations

New officers for the PSA Color Division have been nominated as follows:

Chairman...Rev. Herman Bielenberg
Vice Chairman...Karl Baumgaertel
Secretary.....R. B. Horner

Cole, Bruce, Tucson, Ariz.	4	11	
Colonna, Jerry, Endicott, N. Y.	2	-	3
Confalonieri, G. R., Milano, Italy	1	1	2
Conklin, Courtney, L. I. City, N. Y.	1	-	2
Cook, Clarence D., Lakeside, Mich.	2	5	-
Cooper, Sydney A., Toronto, Canada	1	1	-
Cramer, Louise, Salt Lake City, Utah	1	2	-
Cranford, Hal R., Toledo, Ohio	1	1	-
Crossett, Edward C., Chicago, Ill	4	-	12
Cunliffe, Selina, Methuen, Mass	5	10	-
Cunningham, Robert C., Louisville, Ky	1	3	-
Curtis, E. B., Verona, N. J.	2	1	2



"Discarded Armor" by Louis Quitt, from the PSA Nature Exhibition. The nymph shell of the cicada after the emergence of the completed insect.

Darby, Russell E., Westfield, N. J.	1	1	-	Fortney, G. L., Louisville, Ky.	1	1	-
Davis, Marion R., Rochester, N. Y.	1	2	-	Foster, Charles W., Rochester, N. Y.	1	1	-
Davis, Capt. M. L., Pine Camp, N. Y.	1	1	-	Fox, Jay T., Seaford, N. Y.	1	1	-
Day, Maurice, Damariscotta, Me.	4	11	-	Freihoefer, Ernest G., Buffalo, N. Y.	1	2	-
Deasy, J. H., Jr., San Francisco, Calif.	1	1	-	Fritch, Harlow W., Los Angeles, Calif.	1	1	-
DeCamp, H. E., Chicago, Ill.	1	2	-	Fuguet, William D., New York, N. Y.	3	4	-
Decker, Mrs. F., Salt Lake City, Utah	2	4	-	Fuller, Frank E., Bloomington, Ill.	3	10	-
Derwich, C. F., Detroit, Mich.	1	1	-	Gelling, Florence E., New York, N. Y.	1	2	-
Dilling, E. H., St. Louis, Mo.	3	5	-	Gerard, John H., Alton, Ill.	1	3	-
Diesing, Gladys, Long Beach, Calif.	2	2	-	Gernandt, H. G., Glendale, Calif.	1	1	-
De La Croix Daigre, G., Plaquemine, La.	1	1	2	Getzendaner, C. W., Yakima, Wash.	2	5	-
Doherty, Helen, Melrose Park, Ill.	1	3	-	Gibson, H. Lou, Rochester, N. Y.	1	4	3
Doherty, R. B., Melrose Park, Ill.	1	1	-	Gill, Joseph B., Salt Lake City, Utah	2	5	-
Dorton, Robert E., Los Angeles, Calif.	2	3	-	Girton, Harold, Anaheim, Calif.	1	1	-
Dow, Philip, Augusta, Georgia	1	1	-	Glasco, Jack D., Lubbock, Texas	1	3	-
Drahos, Nicholas, Aurora, N. Y.	1	2	-	Golowka, Joseph F., LaJolla, Calif.	1	3	-
Drebert, Jean, Boomer, West Virginia	1	3	-	Goodwin, Mrs. J. E., Toronto, Canada	1	2	-
Duvall, Albert H., Galesburg, Ill.	2	3	-	Gordon, Alan, Toronto, Canada	1	2	-
Edgerton, Harold E., Cambridge, Mass.	1	1	-	Gordon, Horace W., Villanova, Pa.	1	2	-
Eiben, Theodore H., Bardonia, N. Y.	1	3	-	Graf, Albert E., Portsmouth, Ohio	1	3	-
Eidlitz, D. M., River-le-on-Hud'n, N. Y.	4	4	3	Gray, William Head, Oak Park, Ill.	2	5	-
Eldridge, Robert A., Rochester, N. Y.	1	2	-	Green, Charles H., Richmond, Calif.	3	5	-
Ellis, Gisela A., Waban, Mass.	1	1	-	Green, H. V., Montreal, Canada	1	4	-
Emanuel, Mrs. M. S., Trumansburg, N. Y.	1	2	-	Greene, S. A., Madison, N. J.	3	4	-
Ensenberger, H. J., Bloomington, Ill.	4	16	-	Grefe, Henry J., Saginaw, Mich.	1	1	-
Epstein, Marvin A., Rochester, N. Y.	1	1	-	Grieco, Gerald, Chicago, Ill.	1	2	-
Ernst, Arthur, New York, N. Y.	2	7	-	Grove, Helen and Samuel, Chicago, Ill.	1	1	-
Fittlinger, A., Chicago, Ill.	1	1	-	Guard, Arthur T., W. Lafayette, Ind.	1	2	-
Everman, Stan, Dallas, Texas	2	7	-	Gunderson, Harvey L., St. Paul, Minn.	1	3	2
Farr, Willard H., Chicago, Ill.	4	12	6	Gutleben, D. C., San Francisco, Calif.	2	5	-
Farr, Mrs. Willard H., Chicago, Ill.	3	3	-	Haak, A., Norwood, Canada	4	11	-
Faught, Dr. F. A., Philadelphia, Pa.	1	2	-	Hallberg, Ben, Brookfield, Ill.	1	2	-
Faulkner, George L., Muskegon, Mich.	2	3	-	Halwa, T. J., Port Credit, Canada	1	1	-
Firth, Caryl R., Trappe, Maryland	3	8	-	Hamlin, Gladys E., Washington, D. C.	2	3	-
Firth, Tom, Trappe, Md.	1	3	-	Hammond, A. W., Los Angeles, Calif.	1	1	-
Fischer, Dr. Elton, Pittsburgh, Pa.	1	1	-	Hammond, Dr. B. F., Glen Falls, N. Y.	2	8	-
Fisher, Arnold H., Grand Rapids, Mich.	2	5	-	Hammond, F. H., Los Angeles, Calif.	2	3	-
Fitzgerald, Georgina H., Chicago, Ill.	1	1	-	Hankins, Dr. H. G., Durban, S. Africa	2	2	-
Fitzgerald, Dr. J. O., Jr., Richmond, Va.	3	7	-	Harvey, Rev. L. C., Byron, Ont., Can.	1	4	-
Flach, Evelyn M., Buffalo, N. Y.	2	3	4	Hauck, Carl O., Cincinnati, Ohio	1	3	-
Flewelling, K. H., Baldwinville, N. Y.	1	1	-	Hauser, W. J. R., Boston, Mass.	1	1	-
Forgie, Leon Craig, Rochester, N. Y.	1	2	-	Hawkes, Joseph B., Chicago, Ill.	1	2	-
Forsman, Louis H., San Carlos, Calif.	1	1	-	Hawkes, Margaret B., Chicago, Ill.	1	2	-

Name and location		E	S	P
Hawkins, W. Earle, Ventnor City, N. J.	2	3	-	
Hayes, Cornelius, Beverly Hills, Calif.	1	1	-	
Heacock, Esther, Wyncote, Pa.	2	1	6	
Headley, P. W., Salt Lake City, Utah	2	4	-	
Heavilin, J. M., Bakersfield, Calif.	1	1	-	
Heavilin, Letitia, Bakersfield, Calif.	1	2	-	
Heffner, Irene M., Albany, N. Y.	3	-	6	
Henderson, Betty, Chicago, Ill.	1	-	3	
Henze, Robert, Pasadena, Calif.	1	1	-	
Herche, Mrs. E. F., New York, N. Y.	1	3	-	
Herold, C. L., Lake Charles, La.	2	-	5	
Herrick, George E., Los Angeles, Calif.	1	1	-	
Hibbard, F. G., Wawatosa, Wis.	1	3	-	
Hickok, H. M., Sierra Madre, Calif.	1	2	-	
Hiett, Lawrence D., Toledo, Ohio	5	15	-	
Hill, Edward A., Fleetwood, Pa.	2	8	-	
Hill, William, San Francisco, Calif.	1	2	-	
Hobbs, Edward J., Cleveland, Ohio	3	5	-	
Hofman, Max A., Guttenberg, N. J.	1	-	1	
Holloway, JoAnna B., Los Angeles, Calif.	2	4	4	
Holmes, James H., Norman, Okla.	1	-	1	
Holton, Leonard G., Luton Beds, Eng.	1	1	-	
Horner, R. B., Chicago, Ill.	5	8	-	
Houghtoff, Fred C., Montreal, Canada	1	2	-	
Houston, Shirley H., Rochester, N. Y.	1	-	1	
Howard, Edwin J., Oxford, Ohio	5	16	16	
Howe, Charles A., Homewood, Ill.	4	6	-	
Hughes, Dr. W. W., Embro, Canada	1	2	-	
Hults, Willard L., Milburn, N. J.	1	-	3	
Hungerford, Homer, Dallas, Texas	1	4	-	
Hunt, Isabelle DeP., Philadelphia, Pa.	1	-	4	
Hunter, Vincent H., Omaha, Nebraska	1	4	-	
Husting, Mary, Milwaukee, Wis.	1	2	-	
Husting, Norbert, Milwaukee, Wis.	1	1	-	
Hyde, Henry Webb, Cambridge, Mass.	1	-	1	
Jackson, Herbert, Signal Mountain, Tenn.	1	-	2	
Jackson, Maj. S. E., Portsmouth, Ohio	1	2	-	
Jacobson, Frank, Minneapolis, Minn.	2	4	-	
Janson, Louise Broman, Chicago, Ill.	4	10	9	
Jennings, George J., St. Louis, Mo.	2	5	-	
Jensen, Katherine, Pittsford, N. Y.	1	4	-	
Jerrems, Arthur W., Chicago, Ill.	1	-	1	
Jerrems, Gwendolyn, Chicago, Ill.	1	-	1	
Jervis, Walter T., Brooklyn, N. Y.	1	2	-	
Johnson, Francis L., Chapel Hill, N. C.	2	4	-	
Johnson, G. Lewis, Winthrop, Me.	5	10	-	
Johnson, H. J., Chicago, Ill.	4	10	5	
Johnson, J. F., Minneapolis, Minn.	2	7	-	
Johnson, U. Stephen, Dallas, Texas	5	-	8	
Jordy, Mrs. Florence, Madison, N. J.	1	-	3	
Kalenkosky, B. D., Skagway, Alaska	1	1	-	
Kalmar, Hugo, Buenos Aires, Argentina	1	-	1	
Keene, Frank L., Brockton, Mass.	1	2	-	
Kellogg, Mrs. David R., Pittsburgh, Pa.	1	1	-	
Kephart, P. R., River Forest, Ill.	1	2	-	
Kimble, Marion, Boise, Idaho	1	1	-	
King, Alan G., Oak Park, Ill.	1	2	-	
King, Betty, Shaker Hts, Ohio	1	1	-	
King, James C., White Plains, N. Y.	1	2	-	
Kirkland, James Lee, Chicago, Ill.	4	10	-	
Klarquist, H. T., Minneapolis, Minn.	1	-	4	
Kleyn, Harry, Amsterdam, Holland	1	-	2	
Klingersmith, Mrs. Stacy, Detroit, Mich.	1	-	2	
Knight, Howard, Ogden, Utah	2	3	-	
Knoll, Charles M., Spencerport, N. Y.	2	4	-	
Kolarik, Blanche, Chicago, Ill.	5	11	4	
Kolliker, William, New York, N. Y.	1	-	1	
Kriete, Russel, Chicago, Ill.	1	2	-	
Krueger, Elton W., Monterrey, Mexico	4	6	-	
Kunath, Arona C., Milwaukee, Wis.	1	1	-	
Kure, C. John, Elmwood Park, Ill.	1	3	-	
Kyle, Marguerite, Columbus, Ohio	3	3	-	
Lantz, Hilleve, Chicago, Ill.	2	-	1	
Lawrence, G. R., Hinsdale, Ill.	1	1	-	
Lawrence, Ralph E., Washington, D. C.	3	-	10	
Lederhaus, R. F., Niagara Falls, N. Y.	2	3	-	
Lee, Gordon D., Salt Lake City, Utah	1	1	-	
Lee, R. W., Hoyt, Kansas	4	8	-	
Lewis, Margaret, Chicago, Ill.	1	1	-	
Lietzow, Walter, Cicero, Ill.	1	-	3	
Lindahl, Roy E., Drayton Plains, Mich.	3	-	7	
Little, Rev. B. A., Baldwinville, N. Y.	1	-	2	
Livesay, Elizabeth Ann, Boulder, Colo.	1	2	-	
Lockley, Arthur S., La Jolla, Calif.	1	1	-	
Lundberg, Godfrey, Chicago, Ill.	1	-	2	
Lynch, Kenneth C., Tulsa, Okla.	1	1	-	
Lyon, Richard H., M.D., Seattle, Wash.	1	-	4	
Machwart, G. M., Houghton, Mich.	1	1	-	
Mackrell, Robert F., Buffalo, N. Y.	2	3	-	
Mansfield, Carl, Bloomington, Ohio	3	8	-	
Manzer, Charles W., New York, N. Y.	2	-	6	
Manzer, Helen C., New York, N. Y.	5	12	7	
Masters, Reynold, West Covina, Calif.	2	2	-	
Mathewson, Tom C., Dubuque, Iowa	2	3	7	
Matteson, Clifford, Buffalo, N. Y.	2	5	3	
Matz, Raymond A., Chicago, Ill.	1	3	-	

Name and location	E	S	P	Name and location	E	S	P	Name and location	E	S	P
Maurice, E. C., Mrs., Richmond, Va.	4	8	-	Rosevear, John W., Glens Ferry, Idaho	1	1	-	Wierdak, Esther, Chicago, Ill.	1	2	-
Maurice, Henry A., Jr., Richmond, Va.	4	9	-	Ross, Mable, Salt Lake City, Utah	3	7	-	Wilke, John H., St. Paul, Minn.	1	-	-
Mayer, Henry M., Cleveland, Ohio	4	7	8	Royky, Edith M., Sioux City, Ia.	2	2	6	Williams, F. C., Boston, Mass.	1	-	-
McAdams, R. E., Springfield, Ohio	1	3	-	Ruch, Dr. Fred J., Plainfield, N. J.	1	1	-	Williamson, D. W., Montrose, Colo.	1	-	-
McIlraith, Janet, Evanston, Ill.	1	1	-	Sage, Mrs. Ruth F., Buffalo, N. Y.	1	1	2	Wilson, Nora, Chicago, Ill.	1	-	-
McKinley, Dr. G. M., Pittsburg, Pa.	3	-	9	Saguss, Everett W., Elberton, Ga.	5	7	-	Winking, Paul, Evanston, Ill.	1	-	-
McLane, David, Port Washington, N. Y.	1	1	-	Sanford, M. C., Salt Lake City, Utah	2	3	-	Winnik, Martin J., Newark, N. J.	1	-	1
McManigal, J. W., Horton, Kans.	1	-	1	Sasse, Arthur, New York, N. Y.	1	-	1	Wirthwein, Dorothy S., Columbus, Ohio	1	-	2
Medbery, Mrs. H. L., Armstrong, Ill.	5	16	-	Savary, W. H., North Plainfield, N. J.	5	15	-	Woertz, H. M., Arcadia, Calif.	3	7	-
Miegs, Ray, Milwaukee, Wis.	2	3	1	Schiller, R. M., Jr., Highland Park, Ill.	3	-	3	Wohlrahe, Raymond A., Fresno, Calif.	2	2	4
Miller, Paul L., Seattle, Wash.	4	8	8	Schmitt, Dr. J. B., St. Louis, Mo.	1	2	-	Wolf, Paul J., New York, N. Y.	1	1	-
Miller, Robert D., LaPorte, Indiana	2	3	-	Schoof, A. W., Villa Park, Ill.	1	1	-	Wolfe, Roy, Portland, Ore.	2	-	5
Mitchell, Clarence J., Rochester, N. Y.	1	-	1	Schroeder, Ethel B., Chicago, Ill.	2	3	-	Woodford, Jim, Toronto, Canada	1	-	3
Mitchell, Cora D., Chicago, Ill.	1	1	-	Schwitters, Ernst, Oslo, Norway	1	1	-	Wright, A. Gilbert, Springfield, Ill.	1	3	-
Mitchell, Dr. J. T., New Milford, Conn.	1	1	-	Scott, A. H., Pittsfield, Mass.	1	1	-	Wudtke, Albert, Milwaukee, Wis.	2	2	-
Mitchell, Wayne, Los Angeles, Calif.	1	-	1	Scott, Jo, Columbus, Ohio	1	1	-	Wyllie, Fred H., San Diego, Calif.	4	10	12
Mocine, Ralph F., Los Angeles, Calif.	1	2	-	Scott, Morris D., Columbus, Ohio	1	1	-	Yakovlev, Yasha, New York, N. Y.	1	-	1
Moore, Josephine M., Clarion, Pa.	1	2	-	Selickmann, August E., Baltimore, Md.	1	-	5	Yarwood, C., Jr., Richmond Hill, N. Y.	1	1	-
Moore, Sinclair, Oak Park, Illinois	1	2	-	Shaw, Homer L., Columbus, Ohio	1	1	-	Young, Clarence B., Sydney, Australia	1	2	-
Morgan, William L., Monterey, Calif.	2	3	-	Shaw, W. C., Marysville, Ohio	1	1	-	Ziesel, Dr. E. L., Honolulu, Hawaii	1	1	-
Morgenson, D. C., Yosemite N. Pk, Cal	3	9	-	Sheffield, Marvin, New York, N. Y.	1	-	1				
Moyer, Foster E., Shillington, Pa.	3	4	-	Sheldon, H. H., Portland, Oregon	2	-	3				
Mueller, Elsie R., Downey, Calif.	1	1	-	Shirley, Joe, Childress, Texas	1	2	-				
Muirhead, Helen L., Boston, Mass.	1	1	-	Shrader, John J. S., Glenmore, Pa.	1	1	-				
Mukahy, Stanley J., Oshawa, Canada	1	-	1	Sickels, Harry A., San Francisco, Calif.	4	8	3				
Mulder, John G., E. Rochester, N. Y.	3	7	-	Sietman, H. E. Jr., Bay Village, Ohio	3	3	2				
Munn, Gertrude, Chicago, Ill.	1	1	-	Sigler, C. E., Milford, Conn.	1	-	1				
Naser, James H., Washington, Pa.	4	-	6	Smith, R. Donald, Ft. Wayne, Ind.	1	1	-				
Nash, E. R., Hanford, Calif.	3	-	-	Smith, Allan D., Lake Placid, N. Y.	1	2	-				
Nelson, Carl A., Oil City, Pa.	1	-	-	Smith, Cyril, Dartmouth, Nova Scotia	2	5	-				
Nelson, June M., Glenoe, Ill.	1	-	-	Smith, Donald A., Toronto, Canada	1	-	3				
Nesbitt, Esther Mae, Sycamore, Ill.	1	-	-	Smith, S. Wayne, Salt Lake City, Utah	1	1	-				
Neugass, Fritz W., New York, N. Y.	1	-	-	Smith, Wells W., Salt Lake City, Utah	2	4	-				
Newman, J., Saanichton, Canada	1	-	-	Sneed, Thelma, Minneapolis, Minn.	1	1	-				
Newman, Val F., St. Louis, Mo.	1	-	-	Snow, Florence H., Northampton, Mass.	1	1	-				
Nichols, Tad, Tucson, Ariz.	1	2	-	Soderberg, Arthur E., Corcoran, Calif.	2	-	2				
Norgaard, Floyd, Los Angeles, Calif.	1	2	-	Sorensen, Erik, Chicago, Ill.	5	10	-				
Nowell, K. P., Hinsdale, Ill.	1	1	-	Souers, R. H., Chicago, Ill.	1	3	-				
Nutt, Marshall D., Forest Hills, N. Y.	1	1	-	Sourla, E. M., Rochester, N. Y.	1	4	-				
Nyman, Jerry, Grand Rapids, Mich.	1	1	-	Spillman, K. W., Whittier, Calif.	1	2	-				
Ochsner, Dr. B. J., Durango, Colo.	3	11	-	Sproule, Gordon, Westmount, Canada	2	4	-				
Osgood, Rachel M., Chicago, Ill.	1	2	-	Stagg, Dr. G. Lee, Ketchikan, Alaska	1	1	-				
Ott, Charles J., Jr., Sturgeon Bay, Wis.	5	14	-	Stallman, Margaret S., Rochester, N. Y.	1	1	-				
Owens, Mary E., Toronto, Canada	5	12	-	Stanley, John H., Cornwallas, Ore.	4	12	-				
Palmer, Howard, Webster, N. Y.	1	2	-	Stark, Mrs. Alice P., Toronto, Canada	2	2	-				
Parent, Hiram L., Haddam, Conn.	1	2	-	Stehlik, Frank E., Flushing, N. Y.	1	2	-				
Park, Martha, Chicago, Ill.	1	2	-	Steiner, Robert R., Vancouver, Canada	2	5	-				
Parkeg, Alton J., Rochester, N. Y.	1	2	-	Stube, William J., Niagara Falls, N. Y.	1	1	-				
Parker, George W., Bloomington, Ill.	5	9	-	Stump, Jack, San Diego, Calif.	1	2	-				
Parker, Ruth Kathleen, Chicago, Ill.	4	5	4	Stumpf, Kenneth H., Columbus, Ohio	1	-	1				
Pearce, Adelaide K., Chicago, Ill.	1	2	-	Sullivan, Walter F., San Francisco, Calif.	2	3	-				
Pearsall, Gordon S., Honolulu, Hawaii	1	2	-	Suthard, J. G., Long Beach, Calif.	1	1	-				
Pearson, Emil, Redgranite, Wis.	1	-	4	Sutherland, R. H., Rochester, N. Y.	1	2	-				
Perkins, Charles E., Washington, D. C.	1	-	4	Suttman, Ida, Cincinnati, Ohio	1	-	3				
Perkins, Duane, Lakeland, Fla.	1	-	1	Swain, Rev. Joseph R., Bridgeport, Conn.	5	16	-				
Peters, Edward, Homewood, Ill.	1	1	1	Swalm, Tod, Silver Springs, Fla.	2	-	3				
Peterson, K. Helmer, Holte, Denmark	1	1	-	Swiggett, Hal, San Antonio, Texas	4	6	-				
Petit, Mrs. Russell A., Chicago, Ill.	1	1	-	Tanner, M. C., Ogden, Utah	1	1	-				
Philbrick, F. M., Forestville, N. Y.	1	1	-	Tarbell, Anita, Newton Highlands, Mass.	1	2	-				
Pluemer, William A., Plainfield, N. J.	4	14	-	Thaw, Sandra R., Washington, D. C.	3	10	-				
Plummer, Denton A., Lockport, N. Y.	1	1	-	Thompson, T. L., Redding, Calif.	2	5	-				
Poehlmann, Ruth A., Milwaukee, Wis.	2	3	-	Thorek, Dr. Max, Chicago, Ill.	2	-	5				
Polacek, Barbara A., Chicago, Ill.	1	1	-	Tilden, M. W., Chicago, Ill.	3	-	7				
Previette, Kent H., Louisville, Ky.	1	3	-	Tillotson, Roy J., Batavia, N. Y.	2	6	-				
Price, William P., Cumberland, Md.	1	1	-	Timmerman, Frances M., Chicago, Ill.	1	1	-				
Proctor, Frank, Phoenix, Ariz.	5	19	-	Townsend, Bertha S., Johnstown, Pa.	5	16	-				
Purdy, George W., Port Orchard, Wash.	1	3	-	Trail, Paris R., Rochester, N. Y.	1	-	3				
Putnam, T. Wilcox, Grand Rapids, Mich.	3	5	-	Trapp, L. A., Toronto, Canada	3	5	-				
Putnam, W. B., Grand Rapids, Mich.	3	3	-	Tremor, Ruth E., Buffalo, N. Y.	1	3	3				
Quitt, Louis, Buffalo, N. Y.	3	4	11	Truhn, Edward Paul, Buffalo, N. Y.	4	-	6				
Rabe, Roland A., Chicago, Ill.	1	3	-	Turner, Dr. Carol C., Memphis, Tenn.	4	-	8				
Ranta, E. W., East Chicago, Ill.	4	-	7	Turner, Laura A., Buffalo, N. Y.	1	1	3				
Ranta, Sulo W., East Chicago, Ind.	2	2	-	Tuteur, Laura C., Tujunga, Calif.	2	1	1				
Rawson, Alice Barber, Denver, Colo.	2	4	-	Tuttle, Dr. Charles S., Philadelphia, Pa.	3	-	8				
Rehn, Albert M., Niagara Falls, N. Y.	2	4	-	Underwood, H. J., Buffalo, N. Y.	2	2	-				
Reiber, E. B., San Diego, Calif.	3	-	7	Urban, L. F., Chicago, Ill.	1	2	-				
Reich, Harry, Tonawanda, N. Y.	1	1	3	Vanden, Frim, Chicago, Ill.	1	2	-				
Rentzel, Fred R., Columbus, Ohio	1	1	-	Vanden, George, Chicago, Ill.	1	1	-				
Reuter, Avis, Cleveland, Ohio	1	1	-	Van Winkle, J., Wash. Court House, O.	1	1	-				
Reynolds, I. L., Wilmette, Ill.	1	2	-	Violet, Cmdr. Wuentell, Norfolk, Va.	1	-	3				
Reynolds, Isabelle R., Providence, R. I.	2	3	-	Vogan, Sam J., Toronto, Canada	2	2	-				
Reynolds, Perry J., Detroit, Mich.	1	1	-	Vokes, H. Wesley, Rochester, N. Y.	1	1	-				
Reynolds, Mrs. P. J., Detroit, Mich.	1	1	-	Voss, John, Peoria, Ill.	1	-	4				
Rice, Dr. Frank E., Chicago, Ill.	4	8	-	Wahlman, J. P., Chicago, Ill.	2	-	7				
Richard, Roger E., Dearborn, Mich.	2	-	6	Walgreen, Mrs. Charles R., Chicago, Ill.	3	9	-				
Richards, Minnie, Chicago, Ill.	1	1	-	Ward, MacKenzie, Chicago, Ill.	1	-	3				
Rittenhouse, Paul L., New York, N. Y.	3	5	-	Ward, V. E., Angels Camp, Calif.	5	11	7				
Roberts, James H., Lubbock, Texas	1	1	-	Warth, John, Spokane, Wash.	2	4	-				
Robertson, J. Edgar, Milwaukee, Wis.	3	5	-	Wassman, Dr. M. J., Jr., St. Francisco, Cal.	2	4	-				
Robinson, Mrs. Andree, Milwaukee, Wis.	3	6	-	Watson, Alfred, Franklin, Pa.	5	-	13				
Robinson, Robert A., Billings, Mont.	1	1	-	Weber, Charles S., San Leandro, Calif.	1	1	-				
Robson, Frances S., Vina, Calif.	3	3	5	Wendell, Dr. L., Minneapolis, Minn.	2	-	8				
Roddy, Mrs. Mona, El Paso, Texas	1	-	1	Westman, Roy W., Chicago, Ill.	3	5	-				
Rodgers, Elsie M., Berea, Ohio	1	-	1	Whipple, Roy A., Chicago, Ill.	3	3	6				
Rogers, Frank, Downers Grove, Ill.	1	-	4	Whiteside, Therese, Big Sur, Calif.	5	6	-				
Roper, Gordon W., Flint, Mich.	1	-	2	White, Dr. G. B., Port Colborne, Can.	4	-	16				

New Nature Awards

During the coming season the Nature Division will offer additional recognition to nature photographers. Medals will be awarded to the three photographers receiving top listing in the Who's Who. One will be given for the highest number of slides accepted in the recognized exhibitions, another for the most prints, and a third for the greatest combined total of prints and slides. These awards will be presented to the winners at the time of the publication of the next Who's Who in October 1949.

Nature Boy Makes Good

The Nature Division salutes its member, Henry Sheldon, for the excellent photography contained in his striking book "Northwest Corner" which was recently published by Doubleday and Company, New York. The book contains more than a hundred full page photographs depicting the beauty, history, industry, and people of the Pacific Northwest. It is a volume of portrait and scenic artistry.

See You in Cincinnati

An excellent program has been arranged for nature photographers and will be of interest to others attending the Convention. It will be presented on Friday afternoon, November 5th.

Karl Maslowski, naturalist and photographer, will show his color film, "Saharo Land," depicting the glowing Southwest.

Slides will be presented by Charles Foster, flower photographer, revealing his methods of obtaining outstanding flower pictures.

James P. Nettle, Nature lecturer, will talk on bird photography illustrating his discussion with an excellent series of slides taken by bird photographer, Lawrence D. Hiatt, in conjunction with some of his own work.

Coming Nature Exhibitions

6th PSA, Cincinnati, Nov. 3-24. Deadline October 6. Four slides \$1.00, four prints \$1.00. Forms: C. C. Ruchhoff, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

1st Maryland, at Baltimore Museum of Art, Jan. 4th. Deadline Dec. 7. Four prints \$1.00. Forms: Earl H. Palmer, 2101 Bolton St., Baltimore 17, Md.

4th Chicago, at Chicago Natural History Museum, Feb. 1-28. Deadline Jan. 17. Four slides \$1.00, four prints \$1.00. Forms: Louise Broman Janson, 6252 S. Kedzie Ave., Chicago 29, Ill.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication. J. D. Calderwood, 20 Willow St., Irvington, N. Y.

For Sale — 8 x 10 outfit consisting of Eastman 2D, 3 lenses, Riess tripod, holders, tanks, etc. — G. K. Willecke, 1119 N. Lemnaw St., Appleton, Wis. Write for details.

For Sale — Three Bardwell & McAlister six-tube fluorescent light units, without stand \$25 each or three for \$67.50. Heavy Duty caster base stand accommodates all three lights at once, \$27.50. Or will trade toward wide-angle or long-focus lenses in shutter for 8 x 10. — Frank McCormick, Greenwood, Miss.

For Sale — 14 new Cykon 150 watt focusing spotlights. Cast aluminum housing, chrome reflector, etc. At cost, \$8.75 postpaid. — Hugh L. Kline, 4107 Winchester Road, Louisville 7, Ky.

For Sale — Ikonflex 111, case, factory checked. f/3.5 w.a. lens for Kodak Ektra. Will take 2 1/4 x 3 1/4 roll camera as part payment. Americo Grasso, 727 1/2 Aldine Ave., Chicago 13, Ill.

Wanted Tele Magnar for Rollei. Also 4 x 5 Autograflex box. — Justin Hartley, Colchester, Conn.

Wanted — Contax Contameter for copying accessories, 85 or 135 telephoto f/4 lenses, if available at reasonable price. — Hans Bothe, 4182 Main St., Riverside, Calif.

Wanted — 3 1/4 x 4 1/4 reducing back for 8 x 10 camera or masking back to split 5 x 7 negatives. Kodak Electric Timer. — Don Aufderheide, 4246 Cornelius, Indianapolis 8, Ind.

For Sale — 3 1/4 x 4 Model D Delinroscope Lantern slide projector, like new. Best offer over \$60. R. G. Keen, 1207 W. Eddy St., Chicago 13.

For Sale — 180mm Tele-megor for 100mm f/5.5 Tele-megor lens for Kine-Exakta camera. Korella Reflex Series I. Plate back camera 2 1/4 x 3 1/4 with graphic back and film pack adapter, double extension bellows, f/4.5 Rodenstock lens with compur shutter. All excellent condition. L. M. R. Rogers, 616 First National Bank Bldg., Fort Smith, Ark.

For Sale — Kodak 4 x 5 Master View camera, 8 1/4" & 100mm Ektar f/6.3 lens, sync. shutters, 12 Graphic Film Holders, film pack adapter, filters, etc. Perfect condition. Ralph E. Gray, APSA, 2209 Sacramento St., San Antonio, Texas.

For Sale — Omega B enlarger, good condition. Negative carriers and condensers for both 35mm and 2 1/4" square. First \$55 takes or will trade for 18" or 20" telephoto. H. D. Ohm, PO Box 331, San Antonio, Texas. *

Wanted — Following books, now out of print. "Film Technique," Pudovkin; "The Film Till Now," Rotha; "Scenario and Screen," Patterson; "Cinema Craftsmanship," Patterson; "Film Making from Script to Screen," Buchanan; "Art of the Moving Picture," Lindsay; "The Photography: A Psychological Study," Munsterberg; "Notes on the Science of Picture Making," Holmes; "The Composition of a Landscape," Littlejohns; "Color Cinematography," Klein, and "Color in Theory and Practice," Murray & Spencer.—Alfred S. Norbury, 3526 Harrison St., Kansas City, Mo.

NEWS & NOTES

NEW HEADQUARTERS FUND

In addition to those donors previously listed in PSA JOURNAL, the following have contributed to the *New Headquarters Fund*:

Anderson, Dennis R.	Seay, Norma C.
Barton, Adam M.	Sharp, R. P.
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O'Sullivan, Charles	Forum
Rice, Dr. Frank E.	Women's Color Photo
(2nd Contribution)	Club of Minneapolis
Rockwell, H. P., Jr.	
Saluz, Dom. J.	
Scott, Jo	Kalart Company

The goal of the fund is \$5,000, of which 405 members contributed \$2,325.48 to date.

One-Man Shows

Some attractive new one-man print shows for the Society's Traveling Show program are being planned by the PSA Camera Club Activities Committee. Lou Parker, who is in charge of this activity, reports that, to date, the following have promised to contribute one-man shows to the Society this fall:

Shirley Hall, APSA	Axel Bahnsen, APSA
Ansel Adams	A. A. Bieber
Ruth Canaday	Carl Mansfield, APSA
Hugo Koeniger	Mildred Hatry, APSA
John Mulder, APSA	Lou Parker
Art Young	Leon Forgie
	Arthur Underwood, FPSA

"There are many encouraging signs that we will have gratifying results," says Mr. Parker. "I should be glad to hear from others who are interested in giving one-man shows. Write to me at 343 State St., Rochester, N. Y."

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Indianapolis Salon

An outstanding Invitational Salon, sponsored by the Indianapolis CC, will be held at the John Herron Art Museum, Indianapolis, October 3-31. A cross section of clubs throughout the country have been asked to submit their best 16 prints. The following 11 clubs have already accepted the invitation: PS of San Francisco, PS of Philadelphia, Photo Guild of Detroit, Elkhart CC, Oklahoma City CC, Pittsburgh Academy of Science & Art Photo Sec., Boston CC, Cleveland Photo Soc., Fort Dearborn CC, Chicago CC, and St. Louis CC. The club receiving the highest total score will become permanent possessor of the Warren H. Munk Memorial Trophy.

High-Speed Photography

A symposium on high-speed photography will be a feature of the Society of Motion Picture Engineers at a fall meeting October 25-29 at the Statler Hotel, Washington, D. C. John H. Waddell of Bell Telephone Laboratories, New York City, is chairman of the Society's High-Speed Photography Committee. Lawrence R. Martin of Eastman Kodak Company is chairman of the Papers Committee for the symposium. Any interested member of PSA is welcome to attend. Detailed information about subjects discussed in the symposium will be given in a later issue of the PSA JOURNAL.

PSA Member Honored

Word has just been received of the appointment of PSA Member, Beaumont Newhall, as Curator of the George Eastman House in Rochester, N. Y.

Announcement of the plan to use the famous Eastman Collection, owned by Eastman Kodak Company, as a basis for the proposed Foundation was announced last year, when the University of Rochester made the former Eastman home available. It is planned to open the House soon.

BOOK REVIEW

PROFESSIONAL PORTRAIT LIGHTINGS, compiled by Charles Abel, Greenberg Publisher, 201 E. 57th St., New York, N. Y., 272 pp., 1947, cloth, \$7.50.

It has been a good many years since this reviewer has seen a poorer commentary on professional portrait photography in America than is presented in this book. No doubt the illustrations are representative of the type of work one can expect from the average portrait studio in this country—and to this extent the book is completely honest—but by better selection of photographers and photographs for inclusion in the book, a more realistic picture of the level of photography here could have been shown. Some of the examples are good. And these few indicate that artistic ability exists within the professional photographer's ranks, but for the most part the portraits selected lead one to believe that professional photography has attracted an unimaginative group. The comments made by each photographer on his method of working and his opinions of what constitutes a good photographic portrait will assist others in achieving similar results, it that is what they are striving for.

COMMITTEE REPORTS

(Concluded from page 527)

Stuyvesant Peabody Pictorial Award

The Stuyvesant Peabody Memorial Award for Pictorial Photography was established by Patrick H. Peabody in memory of his late father, Stuyvesant Peabody, FPSA, who was chairman of the Pictorial Division at the time of his death. The award is made annually to the person who, during the previous year, has done the most for pictorial photography.

The 1947 award was given to John R. Hogan, FPSA, for his extensive contributions to pictorial photography as chairman of the Pictorial Division. During the early months of this year the 1948 award committee has been studying nominations and recommendations for the 1948 award. All members of the Society were invited to submit nominees for the honor.

The 1948 winner will be announced at the annual convention of the Society in November. Members of the 1948 award committee are Jack Wright, FPSA, Dr. B. J. Ochsner, FPSA; Stuart M. Chambers, APSA; Eleanor Parke Custis, FPSA; John R. Hogan, FPSA, and Dr. James O. Fitzgerald, APSA.

JACK WRIGHT, *Chairman*

WHAT'S NEW

BY JACOB DESCHIN

Top camera news of the month concerns the return of the Linhof with its postwar look and 4-by-5 size, and the much-rumored Bell & Howell 35mm Foton miniature camera. The Foton is particularly important historically, as it incorporates for the first time in a still camera the new system of diaphragm identification called "T Stops."

I have seen both cameras, handled and admired them. They are definitely products of "advanced design," the results of

painstaking and imaginative effort on the part both of designers and builders. The Linhofs — now the Linhof Technika Model III — are actually in this country and available. Saul Bower showed me one of 20 his company, Burleigh Brooks Company, of 120 West 42nd Street, New York, received as a first shipment from Germany. The price is \$550, equipped with two lenses.

A \$700 Camera

The Foton is still in production and will not be available for some months, according to Bell & Howell, but the production model I saw in New York is, I was assured, a preview of the future product. The price is \$700, big news in itself for a 35mm camera since it establishes a new high in the miniature field. The Foton gives the impression of being a rather large, somewhat heavy hunk of camera for its picture size. This is due largely to the built-in motor at the base of the camera, the feature that makes it possible to shoot a dozen exposures within a second.

Pressing the shutter release button exposes the film and advances the roll to the next frame. When a dozen or so shots have been exposed, the motor has to be rewound for the next dozen, etc. A small lever turned one way allows automatic exposure of the dozen shots by a single press of the release button; when the lever is turned the other way, the release button has to be pressed for each exposure.

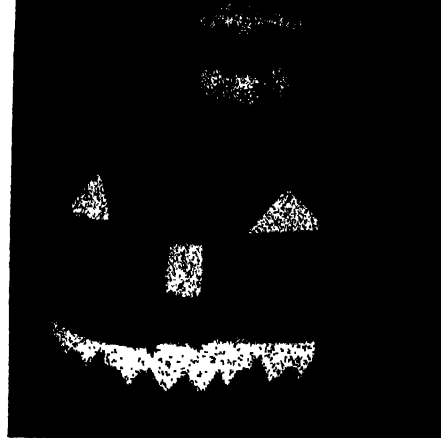
Another feature of the Foton is its new-type focal plane shutter, which consists of four metal leaves. Two of these operate at the film plane, the other two just behind the lens, the four working simultaneously for a full range of speeds up to 1/1000th second. Splitfield type range finder, separate viewfinder and screw-in type lens are among other features of a camera that gives a general impression of fine craftsmanship.

The Foton's Cooke T 2 lens (similar to f/2) is the first still camera lens on a soon-to-be-generally-available camera, to be marked in the T-stop system of lens openings. By this system, on which work is still progressing under the sponsorship of the Society of Motion Picture Engineers and the American Standards Association, lens diaphragms are defined by the amount of light they pass rather than their diameter measurement. A photoelectric cell at the back of the lens records the light value in T stops for given lens openings. A standard light source having the spectral quality of noon daylight is used.

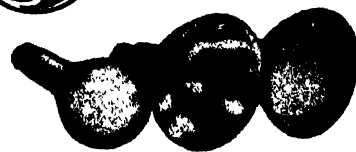
Returning to the Linhof Technika Model III, we find a Linhof that retains its basic prewar design but has enough new features to make it almost a new camera, anyway it's a honey. The most impressive thing about the Linhof III is the very high engineering standard to which it was designed and built.

In today's market, the price of \$550 does not seem too high for an outfit of the Linhof's caliber, particularly since it includes a built-in range finder and an extra lens, the 9cm (3½-inch) Schneider

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GENERAL ELECTRIC

Angulon f/6.8 wide-angle lens, of prewar fame. Regular lens equipment is the 15cm (6-inch) Schneider Xenar f/4.5. The range finder is coupled for both lenses and operates off the camera bed. A novel convenience is the slip-in metal curved plate on the camera bed to synchronize either of the camera's two lenses with the range finder. One side of the plate is for the Xenar, the other side for the Angulon. Extra plates curved for other lenses will probably be available later.

A new-type iconometer open wire finder has wire cross-line for accurate centering of the subject viewed through the detachable peepsight, the latter with a metal plate with an engraved scale for correction of parallax.

A hooded spring detachable ground glass unit fits on the prewar revolving back which is now held by four catches that can be pushed aside to remove the back and replace it with such accessories as adapters for smaller picture sizes and a focal-plane shutter for high-speed exposures. These and other units will be available later.

The regular shutters on the Linhof III are the Xenar's Compur A with eight speeds from 1 second to 1/200th, and the Angulon's Compur delayed-action shutter, with eight speeds from 1 second to 1/250th. Both shutters provide for bulb and time exposures.

Most of the angle adjustments of the view camera type are incorporated in the Linhof's triple-extension bellows, four-way bellows-type swing back, and the flexible front, which can be adjusted for rise and fall, tilt and swing, and right and left side movements.

A special cable release clips on the front end of the camera to furnish a body release. A detachable, engraved focusing scale (in feet) for both lenses can be replaced with scales for other lenses. A bracket on the side of the range finder allows for mounting a flash battery case.

Among other features are the heavy leather carrying and gripping handle; the automatic bellows snaps; two tripod sockets in raised round blocks for tripod mounting; round spirit level; automatic infinity stops for both lenses; drop-bed for wide-angle work, and detachable metal lens boards which snap into position.

The camera is made of aluminum with black leather covering, measures 7 by 7½ by 4 inches overall, and weighs 6½ pounds when equipped with the Xenar lens normally used.

For those who find the atmosphere engendered by these outfits a little too rarefied for their tastes—and pocketbook—we slide clear down to the bottom of the hill to mention the \$4.95 Eagle Eye 120 Box Camera. Pho-Tak Corporation, 21 North Loomis, Chicago, describes it thus: all-metal, taking eight pictures 2¼ x 3¼ on 120 rollfilm; curved film plane to minimize distortion; 110mm Zellar lens. Also vertical-horizontal brilliant viewfinder, hinged back, safety lock, plunger-type release. A simulated leather carrying case costs \$1.50.

Anso's new Flash Clipper, an improved model of the Anso Clipper, has built-in



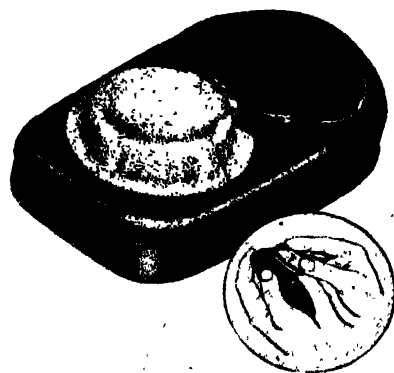
Linhof Technika

flash synchronization, an accessory clip, a more accurate finder and film advance mechanism, aluminum-finish top and water-resistant fabric covering. The Flash Clipper uses 616 film and has an eveready carrying case.

The Miracle Mycro camera, which is less than half the size of a pack of cigarettes, is being distributed by the Mycro Camera Company, Inc., 4 East 43rd Street, N. Y. C., at a list price of \$16.50, with an eveready case. The 20mm f/4.5 anastigmat lens is color corrected and the cocking type shutter has speeds to 1/100th and bulb. The camera uses daylight loading film, ten exposures to the roll (30¢ a roll), has a chrome-plated die casting housing, weighs three ounces and measures 2-by-1-5/16-by-1-5/16 inches. Accessories include sunshade, filters and tripod.

An improved model of the Clarus 35mm camera has a new type shutter said to be proof against temperature or humidity variations. Features include built-in synchronization, double exposure prevention and a rubberized nylon focal plane shutter curtain.

Busch Precision Camera Corporation Chicago, has a new 4-by-5 camera featuring the Vue-Focus, a viewing device which incorporates a range finder, optical view finder, automatic parallax adjustment and a focusing light. All four operate simultaneously. Other features are all-metal aluminum alloy construction, revolving back which locks in four positions, flip-back infinity stops, magnifying slide-rule focusing scale, removable focusing hood. The cam-



The Weston Invercone

era sells for about \$235, equipped with lens, shutter and the Vue-Focus device. It was still in production at the time of this writing.

And just at press time comes the news from E. Leitz, Inc., 304 Hudson Street, New York, that prices have been cut on the Leica Model IIIc. With the Summarit 50mm f/2 coated lens, the price is now \$385 instead of \$448; with the coated Elmar 50mm f/3.5, \$280 instead of \$332.50. The 14-per cent price cuts apply only to the Model IIIc.

The Weston Invercone, a simple light adapter to convert the Weston Master Universal exposure meters for incident light measurement, has just been introduced by the Weston Electrical Instrument Corporation, Newark, N. J. The Invercone may be used with the Model 735 or 715. To use the reflection-type meter for reading incident light, the adapter is snapped into place over the photocell of the meter and permits the use of both the high and the low light scales.

Darkroom

In this corner is a batch of news that leads off with the Czech-made Beaconlite enlargers for small negatives, which are being imported by the Edbar International Corporation, 95 Madison Avenue, and available from Abe Cohen's Exchange, 142 Fulton Street, New York. The enlarger head, riding on an inclined post, can be swung away from the easel to project the image to the floor or wall for larger pictures. A conical ventilated lamp housing disperses heat through open louvers and permits the use of a red-necked opal lamp for darkroom lighting.

The enlargers are in two sizes. The single-condenser 4 x 4cm model takes miniature negatives up to 4-by-4cm, the 6-by-6 cm double condenser model takes 2¼-by-2¼-inch negatives. Both models are available in either non-automatic or automatic focusing unit, complete with an assortment of negative holders and carriers.

The Savage line of mat-mounts and mat-boards, suspended during the war, have again become available. The mats are hand-beveled and can be had with standard openings to frame all print sizes from 5 by 7 to 16 by 20 inches, in white, buff and gray. The boards are in two-color combinations, white and buff or white and gray, and in two surface finishes, pebbled or antique.

A new 110-volt, AC-DC thermostatically controlled dry mounting tacking iron for tipping mounting tissue in place just before mounting of the print, is being made by Dayton Rogers Manufacturing Company, 2835 Twelfth Street, Minneapolis. A large heat shield permits setting the iron on the work table yet keeping the heating head free of contact with the table.

The Eagle-Light Proof Paper Box, sold by Eagle Photo Supply Company, 57 East Ninth Street, New York, holds one gross of single-weight, one-half of double-weight paper. The box is available in 5-by-7, 8-by-10 and 11-by-14-inch sizes.

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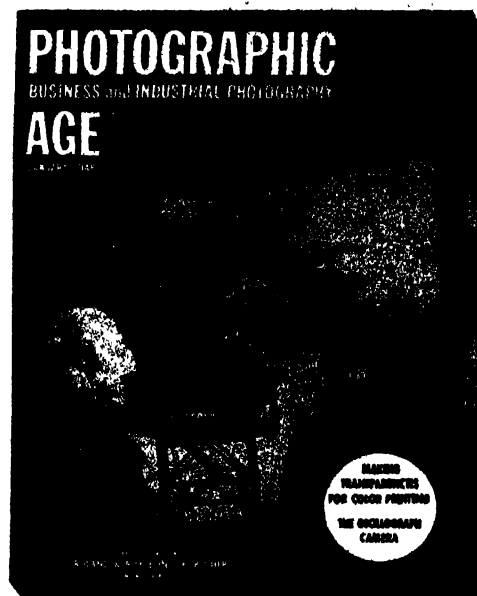
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The Vinylite Laboratory Apron is offered by Peerless Camera Stores, 138 East 44th Street, New York, at \$1.49. It features "broad case seams," a type of stitching designed for resistance to wear. Vinylite plastic is stain and acid proof, withstands, creases, tears, punctures.

For the rank beginner, FR Corporation, 951 Brook Avenue, New York, has an FR Home Developing and Printing Kit for \$7.95. It gives the novice essential equipment and materials for producing his own negatives and contact prints. The kit includes the new FR Adjustable Tank, Printrays, printing frame, film clips, developing and fixing solutions, and instructions. All nicely packaged in a handy cardboard carrying case, the whole business weighing only five pounds.

Aquanon is offered by the Terry Tim Studio, 820 East Seventh Street, Newport, Ky., as a chemical solution for effective removal of watermarks and drying marks on negatives. The solution will not, however, remove chemical stains.

The Aristo Cold Grid Lite for use in enlargers features interchangeable lamps for a variety of printing results. The No. W45 gives a pure white illumination and speed for general black-and-white pictures. The No. W35, for average speed, is a soft white light rated at approximately 3500° Kelvin, for color and portrait work. The No. B64, very fast "blue" light, is for speed and contrast in commercial work.

And, to keep things clean, here's a gadget from the Hydrojet Corporation, 300 West Jefferson Avenue, Trenton, Mich. It's the Hydrojet device for washing films and prints by jet pumping action and a swirling motion. This washer introduces a new idea: the device elevates the flow of

the outgoing water from a tray at floor level to a sink three to four feet above. It sells for \$3.95 and is supplied with inlet and outlet tubing three feet, eight inches long. The faucet connector will fit standard household faucets. Any desired water level can be maintained in an 8-by-10-inch or larger tray by adjusting the position of the washer in the tray. The company says the job can best be done in a round vessel.

Color

A new color densitometer comes from Kodak. It is the Model 1 Kodak Color Densitometer, selling at the low price for this type of equipment, of \$50. The device provides a scientific basis for checking on exposure, contrast, paper grade required and negative densities. A visual, direct-reading instrument, for color and black-and-white work, the densitometer employs a new type optical wedge, uses two independent light sources, and operates only on 110-125 volts, 50-60 cycles, AC.

A new series of glass filters for color photography is announced by Ansco. The filters are in spun aluminum mounts and come in sizes 5, 6 and 7 to fit standard size adapter rings and sunshades. The UV-16 and UV-17, designed principally for correction of atmospheric haze, require no increase in exposure. The Ansco Conversion Filter No. 10 permits the use of daylight-type Ansco film under artificial illumination, and the No. 11 allows the use of the tungsten type color film in daylight.

New chemical reducers designed to correct faulty color balance in Kodachrome transparencies are announced by Seson, Inc., 321 Broadway, New York. Perfecto-Chrome reduces each color individually and is particularly useful in correcting under-

exposure. Treatment can also be done locally.

Color slides can be mailed safely in a device introduced by the Loxit Moulding Company, 1217 West Washington Boulevard, Chicago 7. The slides are placed in standard-size boxes and the latter inserted through one end of the device, which is then closed and taped for mailing. On receipt, the boxes are pushed out by inserting a pencil through a hole at the bottom of the unit.

A free information service on color photography has been established by Jen-Products Sales Company, 419 West 43rd Street, New York.

Literature

A booklet describing Mallinckrodt's new line of prepared developers is available free from Mallinckrodt Chemical Works, 72 Gold Street, New York. The booklet includes applications of the developers and tested procedures.

A 16-page booklet containing helpful information and illustrations on projection screens is offered free by the Da-Lite Screen Company, 2711 North Pulaski Road, Chicago.

A listing and description of Du Pont's "Defender" line of photographic papers is contained in the illustrated booklet, "Du Pont Photographic Papers," which may be purchased at camera stores at 25 cents a copy. Actual samples of the papers are included, with explanations of the type of work for which they were designed and recommended processing methods. In addition, the booklet traces the history of photography and describes in detail the fundamentals of contact printing and enlarging.

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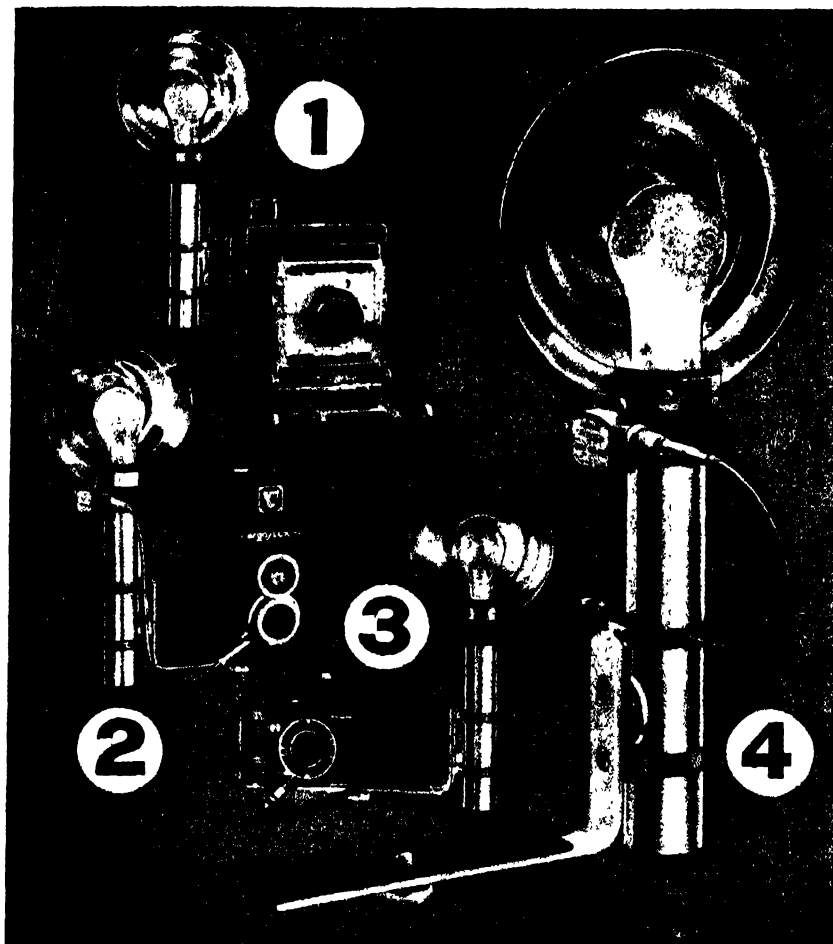
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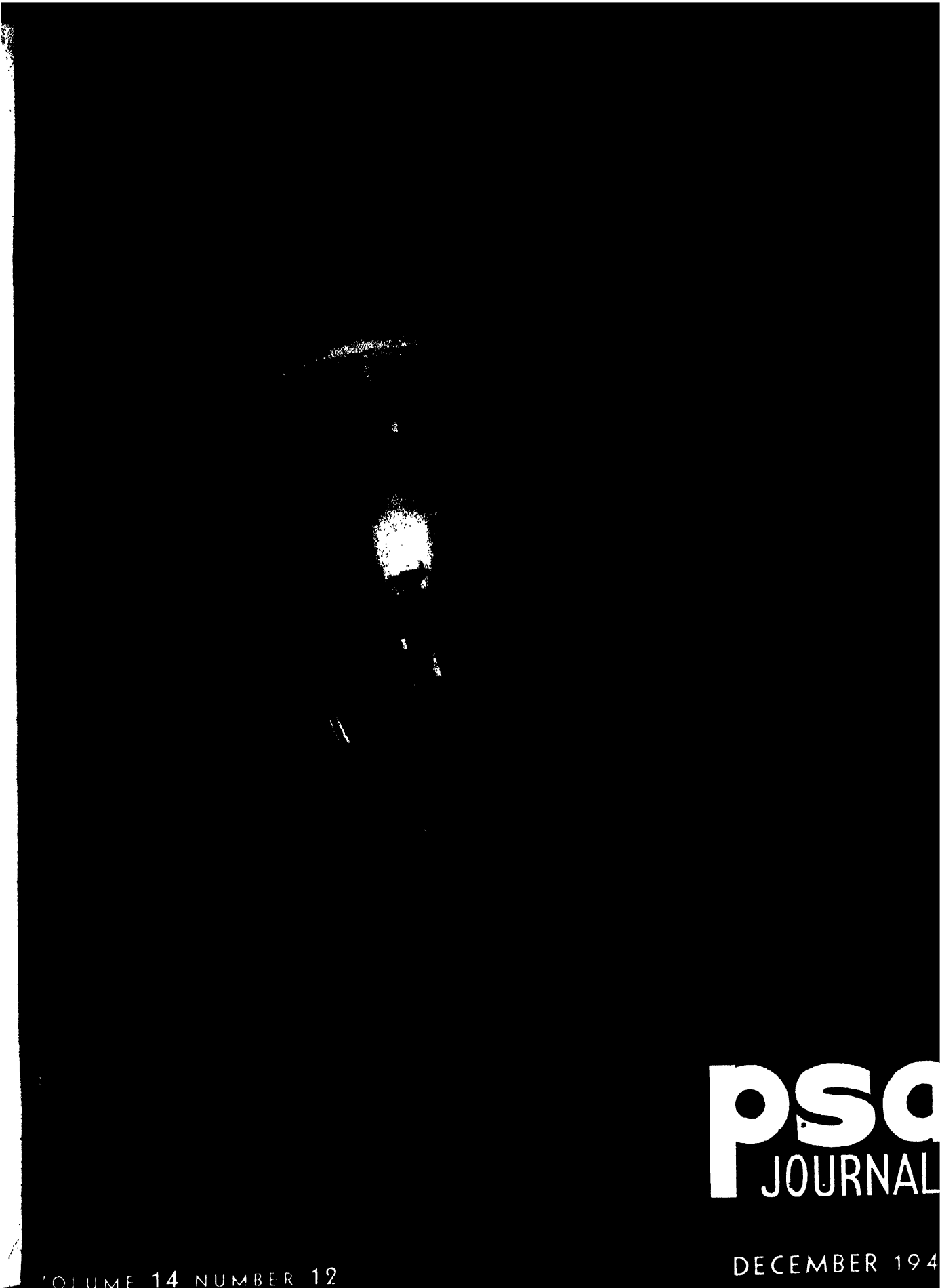
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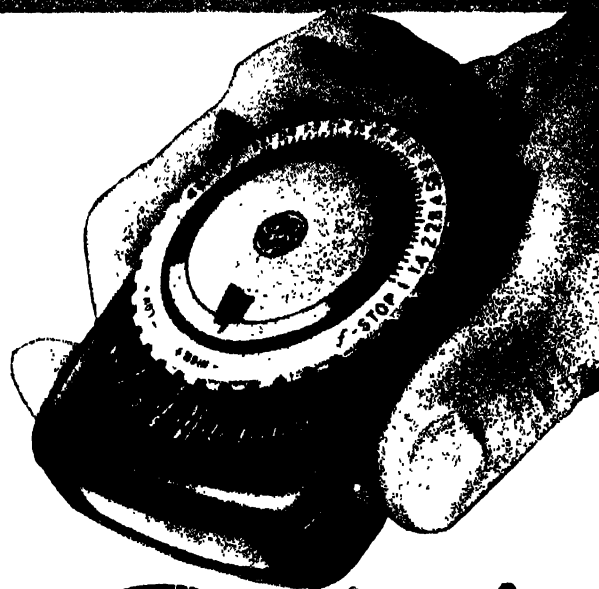
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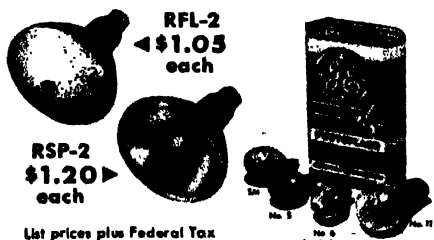
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Representative Government

ELECTED for the first time are 37 new PSA District Representatives. PSA members have conferred upon their fellows, at least two from each District, the honor of representing them in PSA management.

PSA BY-LAWS assign specific duties to District Representatives. Faithfully they shall represent their Districts. They shall ascertain and advise the President, Board of Directors, and National Council of the desires and recommendations of members in their Districts. They shall perform duties required by the President or prescribed by the Board of Directors. They are members of the National Council. They shall promote the growth, welfare, and interests of the Society. They may hold, even call, District Meetings to discuss PSA affairs.

HERE IS opportunity for leadership. And here also are duties and responsibilities. In effect, District Representatives are direct pipelines from members to management. No longer may it be said truthfully that PSA is directed from an isolated ivory tower by management out of touch with membership. District Representatives should be effective liaison.

THIS is representative government. Or, perhaps, it is opportunity for representative government. Whether it functions depends upon those who represent and upon those whom they represent. PSA welfare rests with District Representatives.—V.H.S.

Editorially Speaking . . .

PSA JOURNAL presents this month a complete and helpfully detailed index of articles published during 1948. For that majority of PSA members which keeps a PSA JOURNAL file, this index will be ready reference. For all members it will suggest articles which, overlooked before, beneficially may be read now.

ATTEMPTS CONSTANTLY are made by photographers to control scene lighting. H. P. Rockwell makes practical suggestions for evaluation and handling illumination as effective means of controlling contrast in negative and print. Also, he distinguishes helpfully between light intensity, brilliance, and illumination.

PRACTICAL APPLICATION of photography now finding expanding use in industry is aerial reconnaissance with the camera. Dr. D. A. Spencer tells of the value of this practice. While the average amateur never will face the problem of mapping an oyster bed, yet Dr. Spencer's fascinating article presents basic data which the amateur can read and apply to advantage.

EVEN IF THE amateur is limited in many ways in scene subjects, still it is good to see what others are doing. For instance, Kenneth L. Middleham photographs black widow spiders. Some of his action pictures appear herein.

HELPFULLY DISCUSSING "The Optics of Tilted Planes," A. E. Neumer asserts that the camera actually does what optical theory indicates is impossible. This important and not-so-technical treatise merits reading especially by photographers addicted to the use of cameras with tilts and swings.

PSA MEMBERS will want to read, in this and in the January 1949 issue, all about PSA's bigger and better 1948 Annual Convention at Cincinnati. It was colossal!

PSA CONVENTION

St. Louis, Mo., October 19, 20, 21, 22, 1949

THE PRINT reproduced on our cover is "Gaslight," by David M. Benrud, of Baltimore. This print was included in a Traveling Exhibition of award-winning prints, conducted recently by Remington Rand, Inc. The original was printed on RRembrandt paper.



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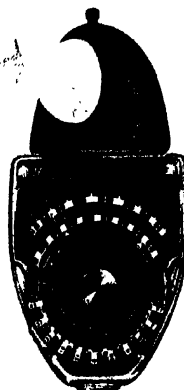
Guessing how to set the lens and shutter, in the vast majority of exposures, makes for wasted film and spoiled shots, some of which you never get a chance to make again. An investment in a camera, movie or still, makes an investment in an exposure meter mandatory, if you are to get the maximum results that the lens and camera are capable of providing.

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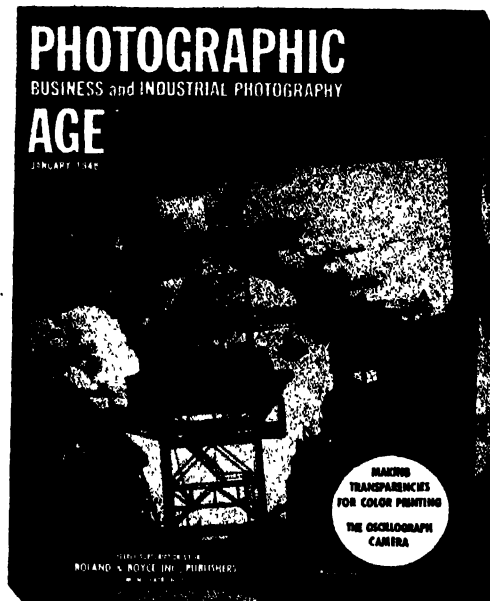
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But That Was a Picture You Just Passed By!

By GRANT DUGGINS, FPSA

HAVE YOU ever heard the call of wild geese, and felt the almost irresistible urge to join them as they disappear into the blue? It is a natural reaction, for all life is one vast desire for migration. No doubt, it is fortunate for human progress that few of us are sufficiently free of responsibility to heed the call when we hear it! But the yen is there, and photographers especially seem to be afflicted with this desire.

During winter months with shorter daylight hours most of us must be content to photograph the family or some table top or still life arrangement within doors. Come Spring, however, the photographer is a Stoic indeed who can resist the call of the open road, the lure of meadows lush with fragrant flowers, the mystic desert, the lofty mountains and the booming sea. Even the least observing cannot help but be overwhelmed with the freshness of a springtime world, and pictures are in the air.

Sometimes circumstances of business or family life prevent our taking off with the wild geese at any time of year. If that happens, and it's lack of picture opportunities which saddens us, we should not be discouraged. There are many pictures so close at hand we have probably become too familiar with them to recognize them readily. Someone once said, "A rock pile ceases to be a rock pile the moment a single man contemplates it, bearing within him the image of a cathedral." Symbolically, the quotation conveys what I have in mind — that all about us in our seemingly drab everyday life lies the stuff of which dreams and pictures are made. Perhaps we just haven't looked at the rock pile in the right light or when in the right creative mood.

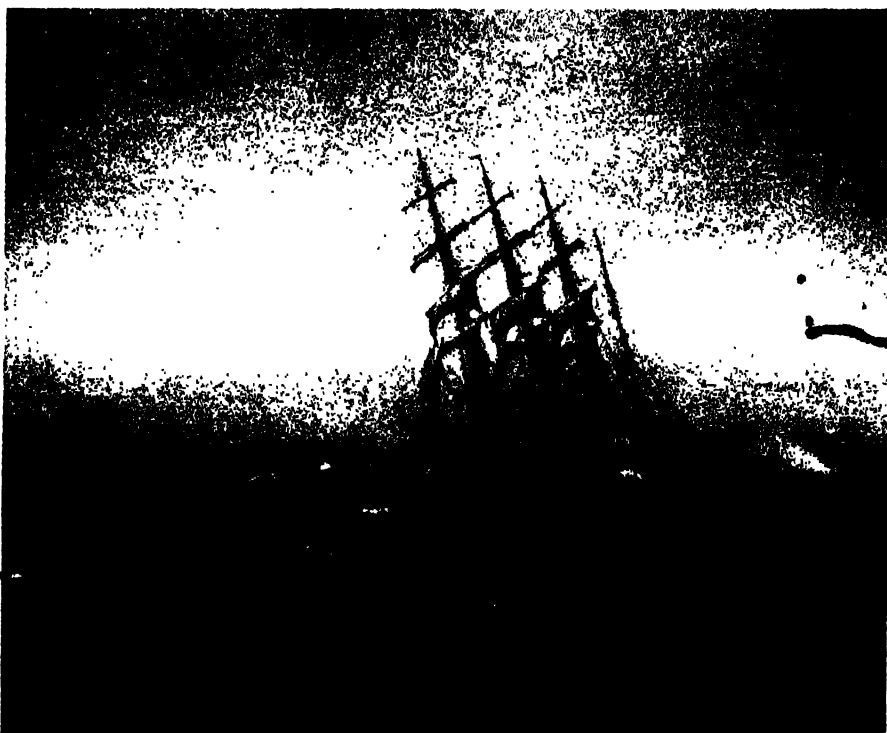
There are picture possibilities all around us if we'll just open our eyes

and see them, and photographing the familiar is just the practice needed to put us in the groove for making the most of distant pastures later. Not only do we need to cultivate our ability to recognize potential pictures in simple things, but we need to experiment in the use of light, not becoming its slave, but learning to bend it to our will. We need to acquire such proficiency in our actual tools that their correct use becomes second-nature, together with the ability to expose, develop and print expertly so as to secure the greatest possible range of tonal quality. The accomplishment of these things will come with practice, and with it an intuitive feeling for good composition and the ability to create storytelling pictures, for we are born with more innate creative tendencies than we know.

Sometimes, I think we photographers fail to realize how truly for-

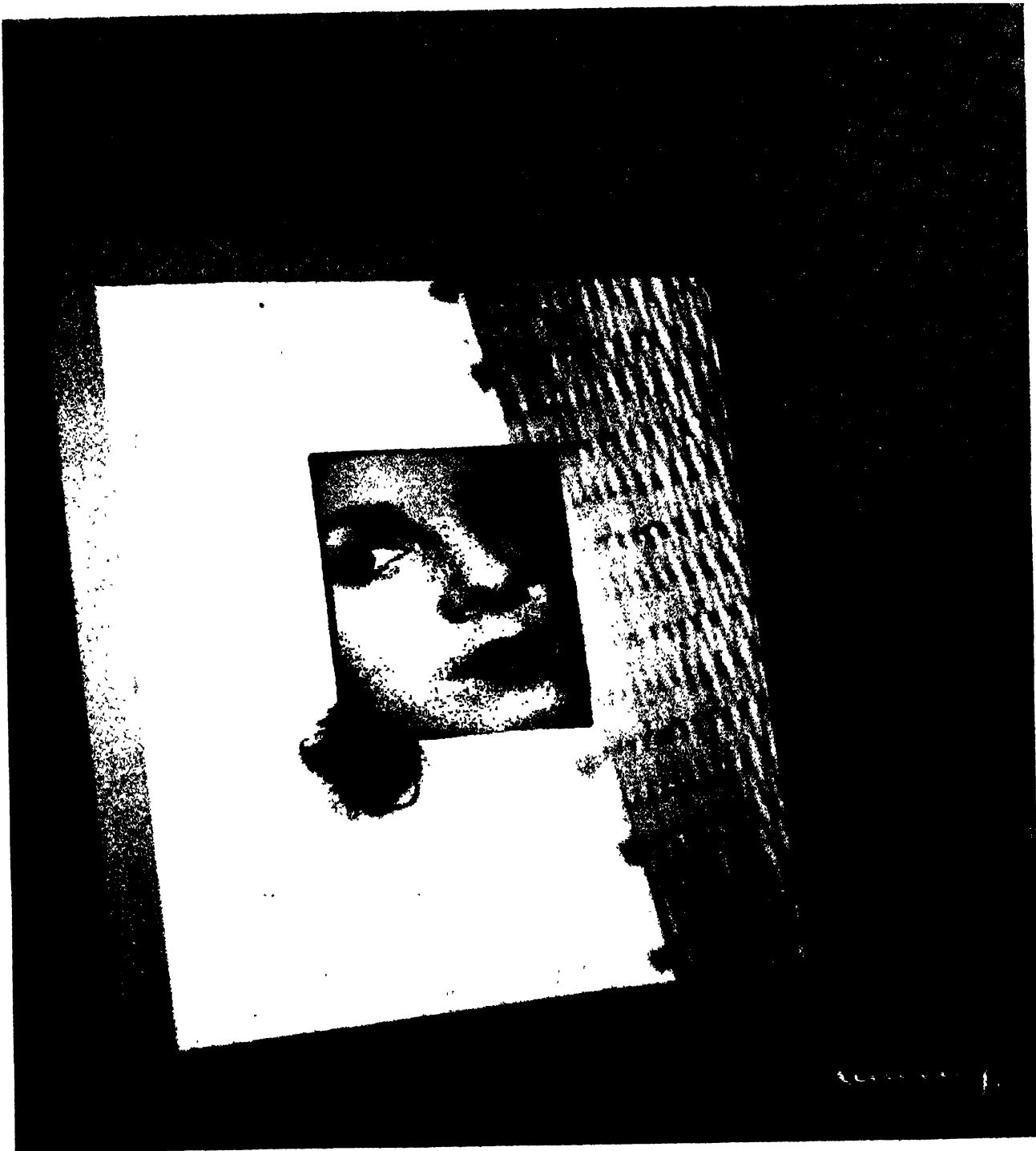
tunate we are. We do not need a lot of time and money for distant travel, nor an abundance of material and tools to get the most out of our hobby. A little equipment combined with great desire and perseverance can make big dreams come true. Escape from the old routine is at our fingertips, an Aladdin's lamp opening the door to a land of fascinating recreation, education and spiritual growth, not only for ourselves but for our families, too.

If we do learn to perceive magic in ordinary transient things, and crystallize what we see into permanent form for others to enjoy, embellished with our own emotional interpretation, we *have* envisioned a cathedral in the rockpile. Then when the day comes that we can heed the exciting call of the wild geese and migrate with them to distant lands, we'll do justice to the big adventure.



GALE OFF CAPE FLATTERY

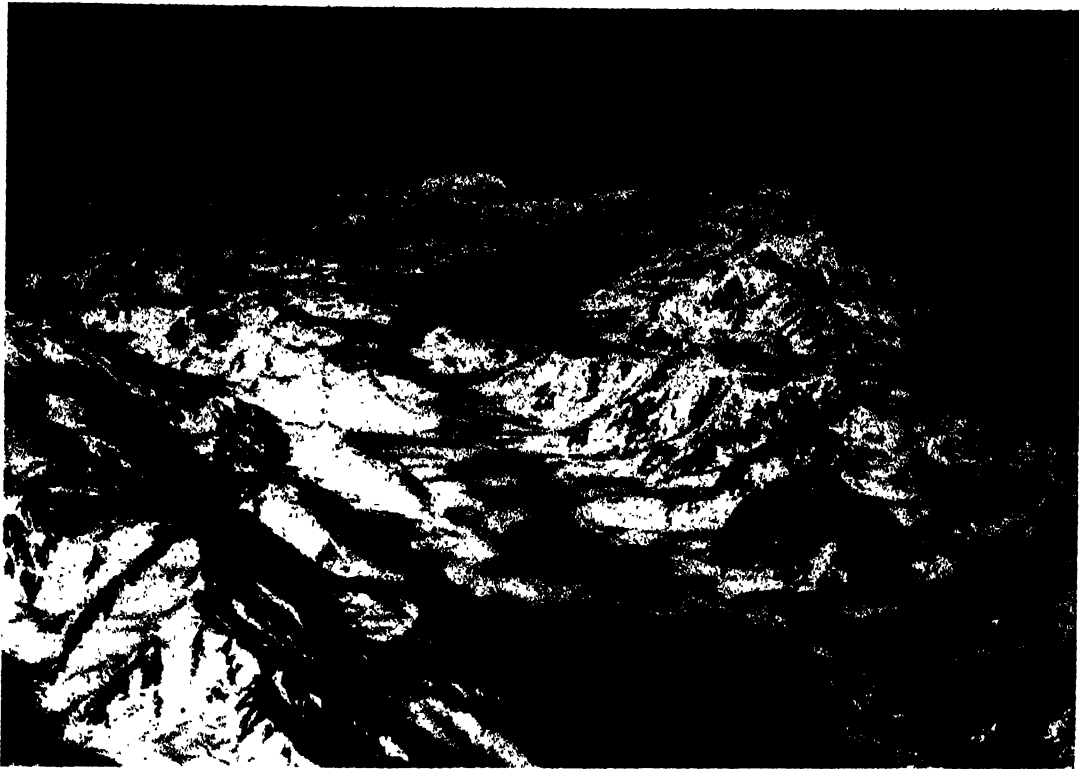
Hugh W. Frith, APSA



COMPOSITION

Pedro M. Irurzun

From the 1948 PSA Exhibition of Photography



Bradford Washburn

Discovery photograph of large Alaskan Icefield.

*Advance in Air Photography**

BY DR. D. A. SPENCER, PH.D., DIC, FRIC, HON.FRPS
London, England

IN 1940 a remarkable organization was built up in Britain for collecting by air photography information about the day-to-day progress of our enemies' war effort. This organization — the Photographic Reconnaissance

* BASED on a lecture given before the Rochester Section of the Technical Division, PSA. Reprinted from the "Journal of the Royal Society of Arts." The following preamble introduced the PSA lecture:

"No democracy can be expected to be very enthusiastic about preparing for the next war. During peace-time we very reasonably have much greater interest in schemes for making wars impossible rather than successful. It is, therefore, understandable that, once a war is successfully over, creative minds should turn away from the problems of defence and attack more civilized activities.

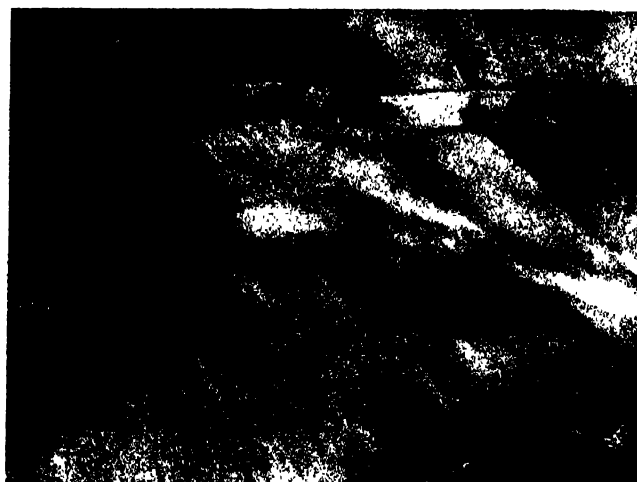
"In consequence, we have found ourselves, willy-nilly, involved in two world wars for which we were ill-prepared. It is an interesting thought that in air photography, at all events, we have the opportunity of entering on a possible future war at a pitch of efficiency which will not represent wasted effort and money, should the human race come to its senses in the meantime. This follows from the fact that photography is a unique method of recording and storing data which is invaluable in peace and vital

Lecture I in the Cantor Lectures on Modern Applications of Photography

Units and the Central Interpretation Unit — was responsible for obtaining the majority of the intelligence information we received from Occupied Europe after the fall of France.

When the Allies have got sufficiently tired of maintaining occupation armies in Germany, it is to be expected that they will recall how successfully we kept an eye on Germany by the far cheaper and more convenient technique of photographic reconnaissance. In conjunction with a small group of specialists on the ground it will be quite capable of ensuring that no major industrial or warlike activity takes place in Germany without our knowledge.

That aerial photographic reconnaissance would be an important source of information was, of course, recognized before the war, but few, even of those intimately concerned, realized before 1941 the remarkable results that could be obtained by a combination of first-class



Summer and autumn shots of crop markings.

J. K. St. Joseph and G. W. G. Allen

aerial photography with a thorough study of the resulting photographs by experts in many different fields working in close collaboration. The experience which has been gained is capable of direct application to peace-time research in many different fields. Indeed, much information of interest in this connection is probably potentially available in the many thousands of negatives already made by the Allied air forces, and it is to be hoped that this will eventually become accessible through appropriate centralized libraries.

Interpretation

There are two main types of aerial photographs -- the oblique, that is, the pictorial or bird's-eye view made through the side of the aircraft, and the vertical taken through the floor producing a photograph of the ground as on a plan.

Although to the untrained observer the oblique presents the more familiar view, the scale varies from foreground to background and there is much "dead" ground in hilly or wooded regions, and vertical photographs were of much greater use to our interpreters.

Such photographs are not pictures in the conventional sense, but rather a mosaic collection of details whose meaning is not immediately obvious. The amount of information which an interpreter can extract is directly proportional to his experience. This in turn is dependent on his full understanding of air photographs as a source of information, his knowledge of the subject being studied and his access to a series of photographs of the same area made on earlier occasions. He is immeasurably helped by the fact that the photographs can be viewed stereoscopically; that is, the picture appears to be a visual model in three dimensions. A right and left eye record is necessary for a scene to appear in relief, and the amount of this relief is determined by the distance apart of the two viewpoints. When we examine a scene with our eyes, which are only about a couple of inches apart, all sensation of relief disappears when objects are more than 500 feet away. But the interpreter examines the landscape as though he were a giant with eyes several

hundred yards apart, merely by placing in his stereoscope a pair of prints from the series of overlapping records which the detached eye of the flying camera has provided.

Every stereo pair of war-time reconnaissance photographs was studied by specialists in many different fields supplying its quota of information to each. By 1943, we had compiled what was virtually a photographic Lloyd's Register of enemy shipping, and we had learned to tell the type of cargoes and probable destination of every enemy ship that mattered. We followed every important aspect of German industrial activity and knew with remarkable accuracy the month-by-month output of all important factories. We watched Germany's progress in research on radar and atomic bombs. Photographic intelligence revealed enough information about the development of the flying bomb in time for us to make such preparations as were possible to reduce the attacks from a major disaster to a nuisance of no effect on the outcome of the war. Meanwhile, we were accumulating, *via* the air camera, essential information on every aspect of the Normandy beaches and landscape which would facilitate invasion.

We have accumulated, then, considerable experience with a powerful tool of research, and it remains for us to adapt it to the sane requirements of peace. The fact that with one blink of its glass eye an air camera can make a detailed record of the countryside which it would take an artist months to draw is of course well known. What is not so obvious is the enormous importance of the fact that the record is an exact one from which sizes and distances can be accurately deduced. Much of the value of air photography in war and peace is due to the many ways in which such measurements can be turned to advantage. The most familiar, because the most obvious, is the use of air photographs in survey.

The speed and convenience of aerial mapping has long been admitted, and for inaccessible or difficult country such as the jungles and swamps of Africa, aerial mapping is obviously invaluable, but its pre-war accuracy left something to be desired. As a result of war experience, it can safely be claimed that any required

degree of accuracy is now attainable. In some cases, this accuracy exceeds that of conventional ground surveying, while the improved techniques available are resulting in appreciable saving in cost.

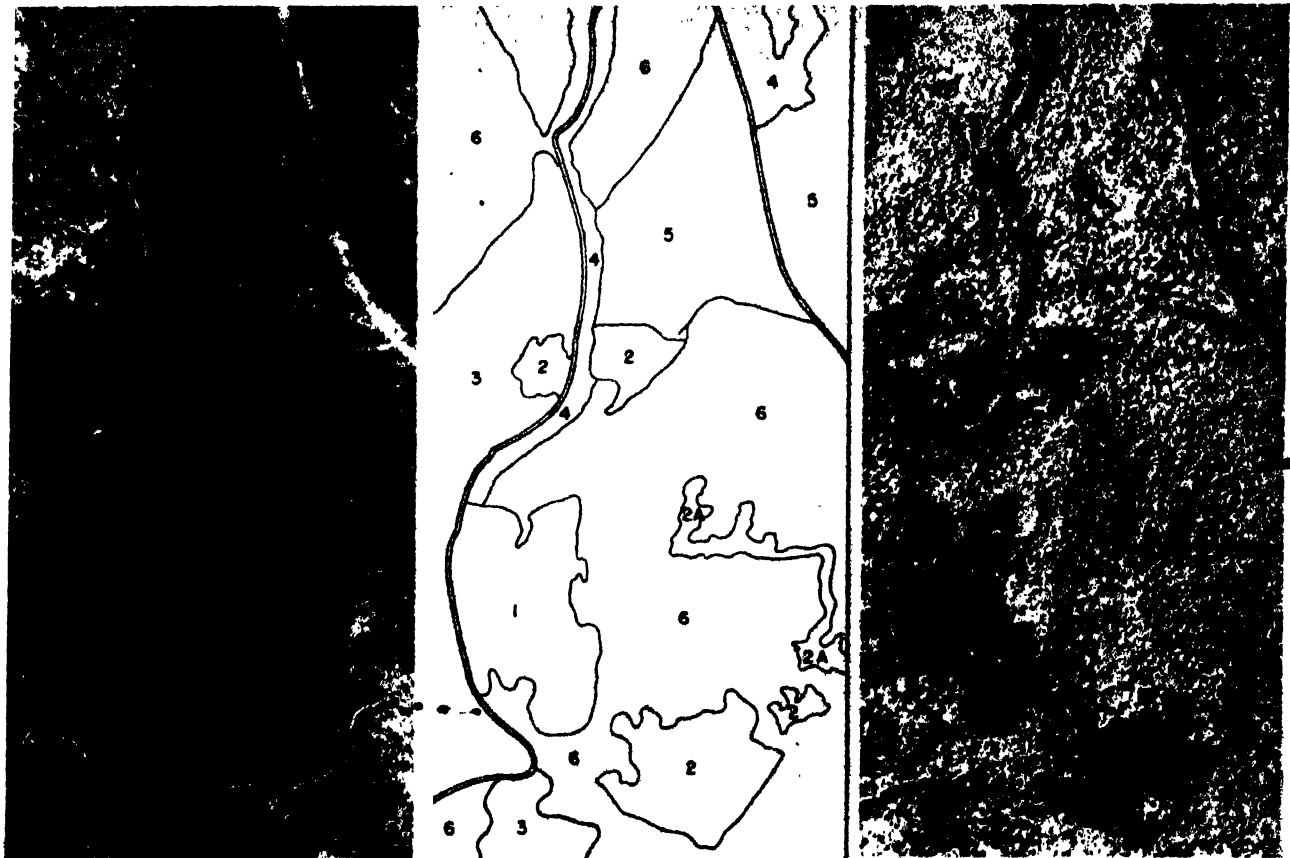
The usual procedure is for the aircraft to fly backwards and forwards over the territory to be mapped, taking vertical photographs on calibrated cameras — the dials of instruments recording height, tilt, etc., being photographed simultaneously along one edge of the film. The cameras employed are set to take photographs automatically at predetermined intervals, which are such that there is an overlap of about 60 per cent between neighboring records. This is necessary in order to provide the stereo records on which most mapping systems depend. Moreover, to ensure that gaps are not left in the record as a result of navigational errors, the parallel lines of flight are close enough together to ensure a generous overlap between each string of records. This lateral "insurance" overlap, which is wasteful in time and material, is not necessary in the most modern air survey technique in which the navigation of the aircraft and the operation of the survey cameras is by radar control from a ground station. The pilot's responsibility is reduced to keeping his aircraft flying at the specified height along the radar beam, the camera operating at the correct intervals without his intervention. This technique also makes it possible for the ground station to direct the aircraft to any predetermined point on the terrain and then operate the camera as many times as are

necessary to fill in any gap in the records of an earlier flight, due, for example, to the presence of an isolated cloud below the aircraft. As a result, two or three photographs are all that are necessary to cover such gaps as against the many hundreds of exposures which are required to ensure proper coverage when navigation and photography are controlled by the aircraft crew.

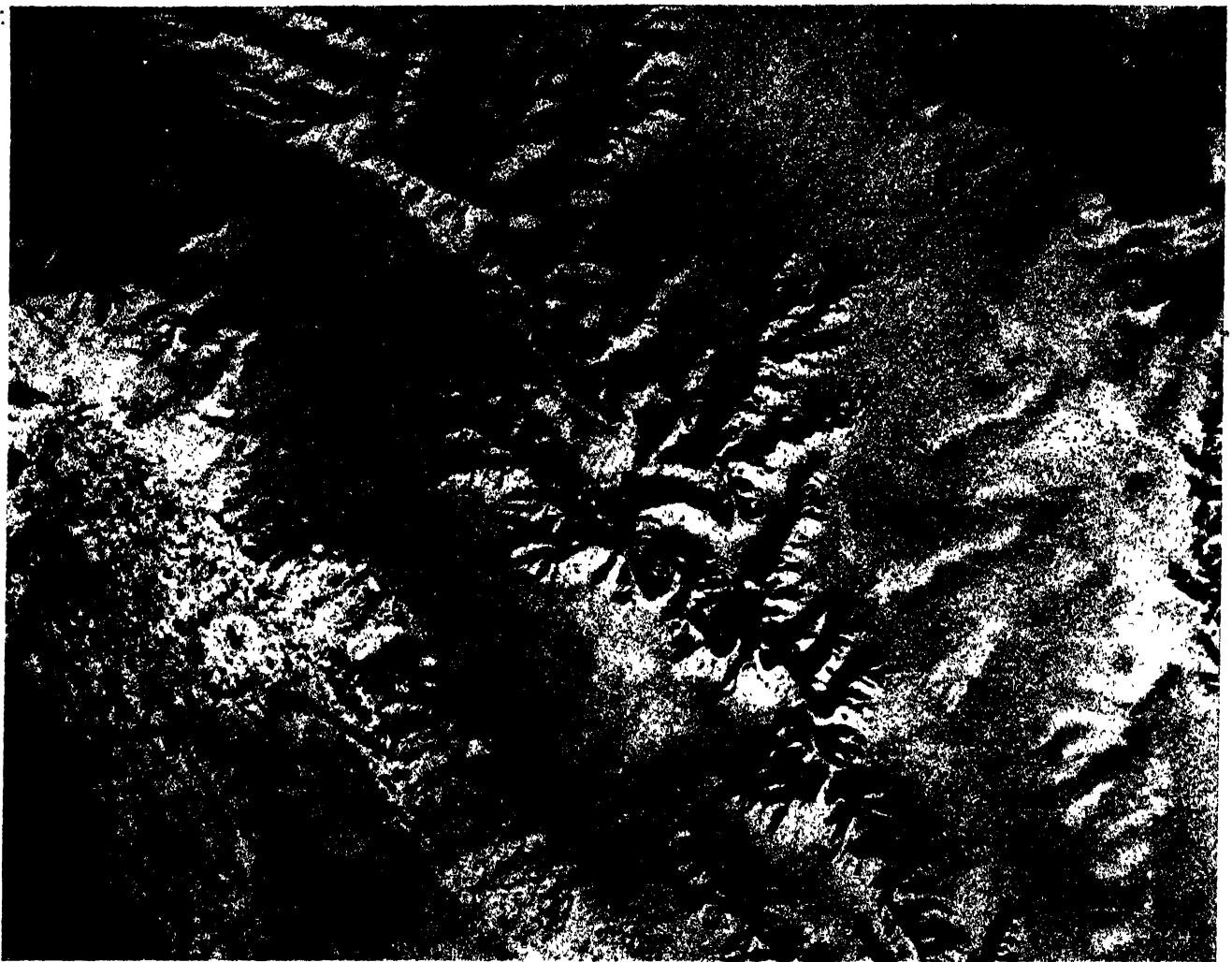
The resulting photographs are built up into a mosaic record of the whole territory — a pictorial map adequate for many purposes and containing information from which dimensionally accurate maps can be prepared. The aerial camera in effect brings the territory to be mapped to the surveyor's laboratory for measurement.

It follows from the fact that by suitable techniques a contoured map of the countryside can be prepared that dimensioned plans of buildings can be derived from such photographs. From such plans accurately scaled models can be prepared and rendered remarkably lifelike by sensitizing their surface with photographic emulsion and then projection printing on to them from a negative of the target. The clockwork precision of the successful attack on St. Nazaire in March, 1942, owed much to the photographically-produced model of the port which was made during the previous year. This model was photographed from various angles of approach and in lighting corresponding to that which would prevail at the time of the attack. Thus the participating forces were briefed

Fairchild Aerial Surveys and Harvard Forest



Forest survey by panchromatic and infrared films — a color filter comparison for tree segregation.



SOIL EROSION

with photographs of their various objectives which looked as though they had been made at ground level from a distance of within a few hundred feet.

The technique of deducing the dimensions of a building from photographs was applied after the 1914-18 war to the problem of reconstructing war-damaged buildings of which dimensioned plans did not exist. Several French churches, for example, were rebuilt from accurately scaled plans deduced from snapshots. In America at the moment air photographic surveys are being carried out over all existing and several projected highways. It has been shown that it is possible to calculate from the photographs the cubic footage of earth to be removed or the concrete required at particular parts of the route far more simply and accurately than by ground methods, and the economy which has resulted is already regarded as having paid for the cost of the survey.

Air photographs made primarily for survey purposes will record a mass of data of interest to all those concerned with such economic aspects as land utilization, agriculture, mining, town planning, electricity, water and transport services. In many cases, however, special flights at particular seasons and times of the day will be necessary if air photography is to contribute fully to

U. S. Dept. of Agriculture

developments in other fields of which the following are representative examples.

Archaeology and Ecology

Archaeologists were made aware through the pioneer work of Crawford, Kieller and Insall of the value of the point of view given by the airplane, and many sites of archaeological importance have been discovered by its use. Slight banks, grass-covered foundations or depressions in the earth's surface which are all that remain of early earthworks, may pass unnoticed on the ground, but acquire significance when viewed from such a distance that any shadow cast forms a geometrical pattern which was obviously man-made. Such shadow sites will be most clearly revealed when the sun is low and in the right direction to cast a significant shadow. However, the most fascinating — because quite unsuspected — phenomena which air photography revealed was that growing vegetation is affected as regards its average size and color by the previous history of the soil. For example, if a ditch has been dug — chalk down and afterwards ploughed flat and sown with corn, forever afterwards the silt filling that ditch differs from the ancient, never disturbed soil. The moister or more

fertile silt promotes the growth and deepens the color of the crop and hence in the spring the ancient excavation is annually outlined by a patch of darker green corn.

Ancient roadways and wall foundations are sometimes revealed by the reverse effect. The shallow stony soil of the site results in a relatively poorer growth of the crop or during a drought leads to more rapid " parching " of vegetation on the site.

A remarkable example is the ground plan of Caistor, near Norwich (Venta Icenovum). The roads, streets, houses, temples and market places of this Roman town are all clearly revealed in an air photograph made during the drought of 1928. It will be a matter of chance whether such crop markings will record on air photographs made for other purposes, and for maximum results specially arranged flights under the direction of an archaeologist must be made over areas known to be of interest at appropriate seasons and times. A recent series of flights planned in this way, in two days' flying time, added more to our knowledge of Roman Britain than the previous two centuries of archaeological research!

Ecologists, concerned as they are with what might be termed biological geography, have already used air photographic surveys of South America to provide data on the density and distribution of population, distribution of arable land natural barriers and natural avenues of travel, sources of power, fuel and water, land utilization, facilities for transport and the influence of topography on the location of roads and towns. Such investigations have a close relationship to the sort of studies we have made of Germany during the war, while the methods so successfully applied to ferreting out the activities of our human enemies are directly applicable to non-human pests — animal and vegetable. The control of such disease-carrying insects as the mosquito and the tsetse fly by spraying from the air is now familiar. More indirect methods of control may well emerge from studies of bird migration and population on inaccessible islands made by means of the air camera. As a minimum, surveys of this type should be a very convenient method of checking the efficiency of our attacks on such pests as the boll weevil or the Colorado beetle. Meanwhile, the advance of bracken over grassland, prickly pear in Australia and the distribution and effect on each other of plant communities (woodlands, jungles, prairies) are already being effectively studied by air photography.

Color Filter Techniques

So far I have been talking about ordinary black and white photographs of the type one can make with the photographic films used for amateur snapshots, but made through a medium yellow filter. This absorbs ultra-violet radiation and deep blue light which, being scattered by haze, would otherwise reduce the clarity of long-distance photographs. Full advantage has yet to be taken of the fact that, by the use of specially sensitized films and suitable color filters, the camera record can be made to emphasize detail and differentiate between various features of the landscape in a manner quite impossible to the human eye. Forestry provides a number

of simple illustrations. Thus, a recent air survey of the forests of Southern Sweden was made at a season when the beech foliage contrasted with that of other trees — enabling the beech wood resources to be assessed. This is a simple case, however, for to the eye and the ordinary photographic film beech foliage is noticeably lighter than the general run of leaves.

By employing over the camera lens a filter which transmits only the particular part of the spectrum reflected most freely by the foliage being studied, it is possible to exaggerate in the photograph subtle color differences which would be undetectable on an ordinary photograph.

An extreme example of this technique is the use of films made sensitive to invisible infra-red radiation. Infra-red photographs differentiate coniferous trees very strongly from deciduous — the latter recording as though their foliage was white.

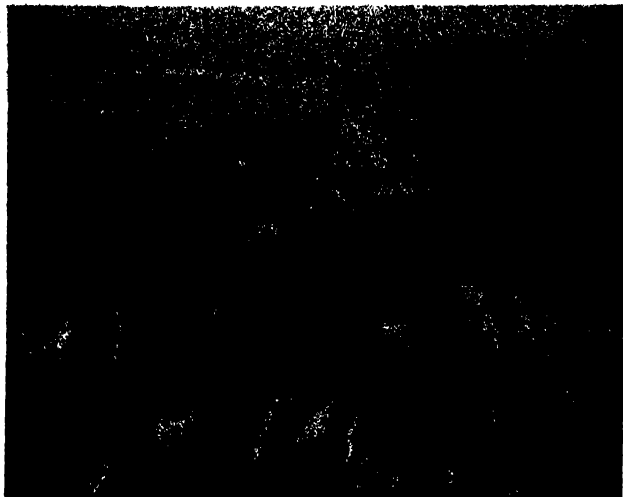
An interesting war-time application of such color filter techniques was the determination of the depths of off-shore water along enemy coast lines.* If a beach is photographed vertically from the air a fair amount of underwater detail is recorded. This means that we are photographing the sea bed through the overlying water. Now red light is more rapidly absorbed than green light during passage through greenish sea water. If therefore we take two photographs — one through a green filter and one through a red filter — the relative blackening on the two photographs which is determined by the amount of light reaching the film will be greater in the case of the green filter photograph and the magnitude of the difference will depend on the thickness of the overlying water. By careful measurement of these relative blacknesses it is therefore possible to calculate the actual depth of the water down to depths of 40 feet. Such information was invaluable in planning landings on enemy coasts and has already found one peace-time application in oceanography.

Marine biologists are using it for making surveys of animal communities such as oyster beds and seaweed concentrations. In its present form it has potential value in the preparation of navigation charts, control of pollution, erosion, and the study of the effect of currents and tides on the formation and movements of sand bars. When sufficiently refined, it has been suggested that the method might even be capable of distinguishing between the differing bodies of sea water whose movements determine the movements of fish shoals. The shoals themselves could almost certainly be detected by appropriate forms of reconnaissance photography — an innovation which would have obvious economic importance.

Forestry

These, however, are possible future applications of color-filter techniques where the records must be made under properly controlled conditions if they are to prove of real worth, and, as I have already indicated, their

* Devised by the Army Air Photography Research branch at Larkhill.



Bradford Washburn

Geological picture showing oil seeping from side of mountain.

present use is mainly in forestry studies. Here, even qualitative techniques have already proved of real value. Thus Canadian foresters, from aerial photographic surveys of forest land, have obtained, in addition to such obvious data as the types and density of trees, details of the composition, age and structure, which are invaluable in forest control. From the photographs, type maps can be prepared which speed up, simplify and cheapen the operations of forest management. By measurements on stereoscopic pairs of photographs the height of the timber can be determined by simple instruments. Air photographs are also used in fire control planning, evaluation of damage by insects, location of property lines, relocation of Canadian highways and the planning of new ones.

It is frequently suggested that color photography from the air would simplify the task of interpreting such photographs, and already it is known that in some cases useful information not obtainable from black and white photographs can be recorded on color film. Insufficient experiments have so far been made, however, to draw any but the most general conclusions.

An aerial color photograph is easier to interpret by the unskilled, but it is possible that only in certain special cases will it be of important assistance to the skilled interpreter.

During the war a limited amount of "Aero Reversal Kolor" was used by the British and American Air Forces. This was an integral tripack film which yielded subtractive color transparencies built up from inseparable yellow, magenta and blue-green dye images. Its main application was for such specialized purposes as recording the colored identification pattern of the target indicator flares dropped by the Pathfinders during night raids and the recording of underwater obstacles near landing beaches in the Pacific.

In a modified form of this film one of the sensitive layers consisted of an infra-red emulsion and the three layers were processed in colors which were not necessarily complementary to their color sensitivity — as is required for a "natural" color rendering. In consequence, green grass, for example, might appear magenta

in the color transparency and features in the landscape which in a normal color photograph might escape detection could often be clearly differentiated in this "camouflage detection" film. Such material has potential peacetime applications in forestry, but more objective research is required to evaluate statistically the relative advantages of such specialized forms and natural color as against black and white air photography, for it is easier than might be thought to be the case for a skilled interpreter to distinguish between different types of vegetation in black and white air photographs.

Geology

In some regions, vegetation is zoned with respect to elevation, inclination of slopes, proximity of water and rock outcrops, and hence provides a guide to the interpretation of topographic features, some of which — such as the site of old beaches — are obscure on the ground.

Changes in vegetation over a period of time are often associated with important topographic processes, and as the surveys spread to such vegetation types as sphagnum bog and submerged seaweed beds, they impinge on the interests of geologists, for they yield indirect data on such problems as the silting of estuaries, coast erosion and other factors controlling the development of scenery.

The geologist is, in any event, already aware of the value of air photography in simplifying his studies of geological structure and land forms. Thus, the size, shape, distribution and evolution of complex sand dunes is much easier to assess from the air. Air photographs made for such purposes will in turn facilitate the work of prospectors for mineral deposits, and the mining engineer. In Canada, for example, the information on the distribution of rock formations furnished by the early geologists was mostly confined to the main water routes and did not help in the case of wide areas distant from the principal rivers. It is estimated that only 11 per cent of Canada has so far been adequately mapped from this point of view, and that without the use of air photography it would take 200 years to complete the task at the present rate of progress. However, the Canadians are now going all out on an air survey program, and during 1946 a basic photographic coverage of about half a million square miles was obtained—about one-seventh of the total area. For 1947 the target is another three-quarters of a million square miles. Already this work has paid a dividend in the discovery from the photographs of rich tantalite deposits.

Soil Erosion

One of the earliest and most characteristic features of the growth of a civilization is the change which is imposed on the vegetation of the countryside. Where Nature would have a forest — or, as in the case of the Nile Valley, a desert — man makes fields, and so on. When, as in England, the country is small and the civilization old, one finds that the landscape is eventually almost entirely man made. With increasing facilities for making such modifications which the twentieth cen-

tury has placed in his hands man runs grave risks of upsetting the balance of Nature to his own detriment — as when he creates huge deserts in America by unwise deforestation. The new deserts in turn facilitate the production of disastrous floods which, among other things, may lead to the transfer of alluvial soil to inconvenient regions.

Accordingly, extensive development of land by empirical methods will sooner or later have to give way to controlled development based on a study of conditions which can conveniently be made from the air. Since the natural vegetation over any particular region is a product of the various geological and climatic attributes of that region, its study before any development is planned can lead to a rational exploitation of virgin land and appropriate modifications to our treatment of land which is being misused.

Already over 50 per cent of the U.S.A. has been photographed from the air to enable the Soil Conservation Service of Washington, D. C., to compile an inventory of the physical land factors involved in soil erosion. These photographs are used to determine soil type, land slope, gradient, present use and degree of erosion. The records not only provide a factual bird's-eye view of the land and its present condition, but will be invaluable in future years as a basis for comparing land conditions from time to time and for following trends in land use. The acreage of crops and other vegetation can be determined very rapidly and economically by coloring the photographic prints according to the crop, cutting up the prints and weighing the collection of various shaped pieces of any one color. The area can be determined from this weight with an accuracy of 1 in 1,000. Such photographs can also supply a basis for the making of payments to farmers for diverting acreages from soil-depleting to soil-conserving crops, and for carrying out approved soil building practices.

The photographs we have been considering were all made from aircraft flying at heights of not more than a mile or so and the physicist is, on the whole, only mildly interested in them for the data they provide on atmospheric haze. The physicist is more interested in the records obtained on photographic plates which have recently been sent into the stratosphere in rockets. He has thus obtained records of cosmic radiation and the sun's spectrum made above the absorbing blanket of the atmosphere. The man in the street is more impressed when automatic cameras installed in such rockets primarily for other purposes bring back from 100 miles up photographs of the earth's surface which demonstrate conclusively that the earth is a ball. However, the data on cosmic radiation will, in the long run, be a far more important contribution to our control over Nature than spectacular confirmations of something known to Galileo.

Conclusion

Unfortunately, many of the most interesting peace-time applications of air photography have no immediate commercial future, and the problem is therefore how to

get such work carried out. The British Ecological Society has taken a first step by circulating to scientific authorities and responsible Government departments a memorandum recommending the establishment of an aerial unit for scientific work. Such a unit would form an invaluable focal point for researches in many fields and would be of great potential value in another connection. Photographically speaking, we were very backward in air photographic techniques at the beginning of this war. Photography was not highly regarded as a service career and certainly offered few attractions to the scientifically trained young minds on which research largely depends. The question is therefore how to keep alive this interest in the minds of intelligent men who doubt whether the next war will be anything like the last one and who are adverse to wasting their creative energy on the devising of techniques which may not be required. The creation of aerial units for scientific work operating from the principal armed forces' air photographic research establishments would seem a reasonable solution, if any group of investigators faced with a scientific problem which air photographs might help to solve could, through appropriate mechanisms, have access to such units. The ground technicians would then have a worthwhile interest in devising modified equipment and techniques for the solution of many different types of problem.

There would be real satisfaction in being a member of a team whose work involved helping, through an archaeological group, to uncover details of our history; helping, under the guidance of physicists, to clear up the mystery of cosmic radiation; fighting with the geologists against soil erosion and with the ecologists against the ravages of pests; and so on. Devising techniques most suitable for each type of investigation would result in the accumulation of experience and a nucleus of the right type of trained research worker and technician. It would follow that, if there is another war, photography from the air will be ready from the word "go" to play its part in man's next effort at destroying what is left of his civilization.

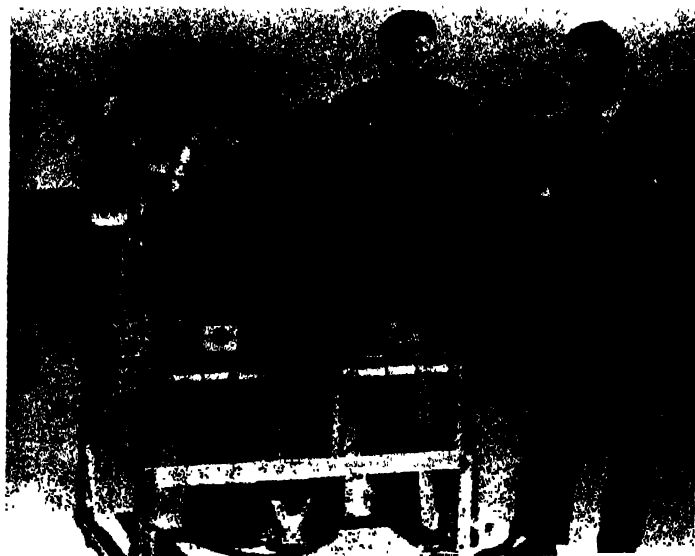


Photo of aerial-type camera by U. S. Navy

Illuminating the Photographic Scene[†]

By HARVEY P. ROCKWELL, JR., APSA

It may safely be said that the photographer who has scene lighting under control will produce good pictures consistently.

Hence, this paper is a review of a few of the fundamentals on which photographic lighting is based. It is an effort to dispel some of the misunderstanding connected with the terms used to define light and thus to give the photographer greater freedom in the exercise of his individuality and creative ability within the limits of the process. It is not, however, a new nor ideal lighting system.

Since the photographer is assumed to be able to allow ample time for his film to record shadow detail in the scene, this paper does not treat exposure. Suffice it to



FIG. 1. Errors in the level, uniformity or contrast of illumination can degrade the picture.

say that the finest lighting can be ruined by incorrect lens setting or timing.

The photographer is expected to carry his development to a point that will produce ample tone separation, but to stop development before compression of the highlights begin. Consequently, the paper does not discuss processing. But again excellent lighting can be wasted if the negative is improperly processed.

A few of the errors commonly encountered are shown in the left hand picture of Figure 1. For example, the lighting permits the figure to merge with the background and it has not been applied uniformly. Hence it tends to increase the subject contrast unnecessarily.

The right hand print shows a reduction of these errors. We shall consider ways to control the light in such a manner that the errors are minimal.

[†] Presented before the PSA Convention, Cincinnati, Ohio, November 6, 1948. A Technical Division paper.

* Rockwell Engineering Co., Indianapolis 5, Indiana.

Photo Lighting Terms

By way of review, the three terms frequently misused by photographers when speaking of light are:¹

1. Intensity
2. Illumination
3. Brightness

It is certain that many fine pictures are made by those who have never heard the terms but we believe control is simpler when they are understood.

Intensity

Intensity of light refers to the strength of a small source of light. Figure 2 shows how intensity varies with the number and kind of source. If, therefore, we want a more intense light, we may:

1. Increase the energy input to the source.²
2. Reflect more light to the subject.³

Once the concept of intensity is related to the source only and *not* to the subject, we can forget the term. It is treated here primarily so it will not be confused with the two remaining terms that are constantly used.

Illumination

When we speak of illumination, it refers to the veil or film of light at or covering the surface of the subject. Figure 2 also illustrates this point, by showing that at a given distance from the source, the illumination on the subject is proportional to the strength (intensity) of the source. Its term is the "foot candle." We also know that illumination may be increased or decreased by changing the distance between the subject and the source, even though the intensity of the source is unchanged.

Our primary interest in this paper is illumination—how it can be controlled and how it can be measured to enable you to make the subject look the way you want it.

Brightness

Brightness, the last term, is the brilliance of a broad

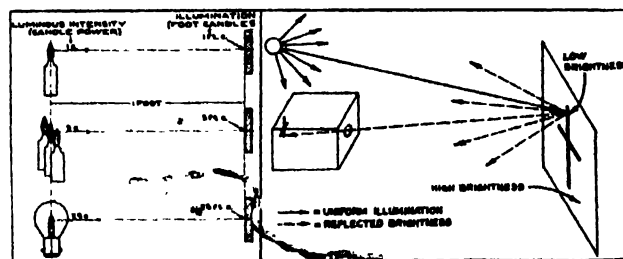


FIG. 2. LEFT. Intensity refers to the strength of a source of light of small area. (Courtesy Eastman Kodak Co.). FIG. 3 RIGHT. Brightness is the light reflected from the scene after some of the illumination has been absorbed.

source. It may be self luminous as a bank of fluorescent tubes or it may be the reflection of an object covered by the veil of illumination from some remote source. For instance, the sky atmosphere is an excellent example of a source of reflected brightness. It is illuminated by the sun and reflects light, after absorbing and diffusing some of it. The term for brightness is "candles per square foot." It is not synonymous with illumination, but may result from illumination.

Figure 3 shows the relation between illumination and brightness in photography. Suppose we start with a source that radiates in many directions. Some of this radiation reaches the subject viewed by our camera. We may say the subject is illuminated by 10 foot candles. The subject is not a perfect reflector so it will absorb some of the illumination that falls on it. The brightness that is reflected depends on the reflectivity of the surface and in this case, will be a maximum of 3 candles per square foot. Furthermore, if the reflectivity of the surface is low, the brightness may be as low as 0.1 candle per square foot. This is the reason why brightness is the real criterion of camera setting, whereas illumination is the means of changing the appearance of the scene.

Photographers frequently ask why illumination and brightness can't be measured with the same light meter. Figure 4 illustrates the answer experimentally.

The illuminometer illustrated in the left-hand print of Figure 4 has a wide angle of view; all sources of light in front of it are fully visible to the meter and produce approximately full scale reading.

Since brightness results from an area instead of one or more point sources, a brightness meter must have a restricted angle of view.⁴ In this way, the user can go close to a given area to measure its brightness, being sure of excluding unwanted surrounding areas. To accomplish this, it is necessary to add some type of baffle over the cell to restrict the solid angle of view. The right-hand picture in Figure 4 illustrates this and also shows how the meter reading is reduced because it can no longer see the full area of the sources.

In fact, from this reduction in reading we may determine the average acceptance angle of the brightness meter. The relation between the brightness of the scene and the illumination in the plane of the photocell of a brightness meter has been established.⁵ This relation can be rearranged:

$$\text{Acceptance angle} = 2 \sin^{-1} \sqrt{\frac{E}{\pi B}} \text{ degrees}$$

where E is the illumination in foot candles, and B is the brightness in candles per square foot.

Figure 4, left, reads 65 foot candles directly. The brightness reading in Figure 4, right, is the meter reading 16 times a conversion constant of 2.4 or 38.4 candles per square foot. From this we find the average acceptance angle of the meter is 27°.

This is useful in determining the correct holding distance for the instrument when used to measure brightness. Again we repeat that the measurement of brightness is useful primarily in exposure determination, whereas the measurement and control of illumination is useful mainly in lighting the scene and making it look the way you want it.



FIG. 4. An illuminometer and brightness meter reading the same light.



FIG. 5. Scenes with areas of high intrinsic illumination suggest high level lighting.

Illumination Control Points

We shall consider two points of illumination control.

1. level of illumination
2. uniformity of illumination or scene contrast.

There are others, particularly in color photography, but the limitation of space requires that we limit ourselves to those that have the most general application.

Level of Illumination

Most scenes have an optimum illumination level. For example, in astronomical and microphotography, the illumination is very low, say below 5 foot candles. However, in still photography where motion is not a problem, the level is usually intermediate, e.g. from 5 to 250 foot candles. Incandescent light or diffuse skylight is the usual source.



FIG. 6. LEFT. Uniform illumination. FIG. 7. RIGHT. Intentional uneven illumination.

With motion shots or those including areas of high intrinsic illumination, a high level of illumination is required. Generally tungsten is considered marginal for high level illumination, and sunlight or flash is the usual source.

Figure 5 shows a scene with a brilliant arc flash in it. The upper picture was made with high level illumination from a flash bulb, while the lower was made with intermediate level illumination of tungsten. High level illumination is essential to hold flame detail. Any effort to attempt to hold flame detail in the lower picture flattens out the reproduction gradient to a point where the punch of the picture is lost.

The point of this story is that in making any picture we can start by asking ourselves: Do we need a high or intermediate illumination level to produce an optimum result? We can then make the decision whether or not to use flash or tungsten. We can summarize the level classification in the following table:

TABLE I			
Illumination Level	Use	Magnitude foot candles	Approx. minimum image illumination (MC)
High	Motion	250 or more	2
Intermediate	Still	5-250	0.05
Low	Scientific	5 or less	0.0001

This table shows the speed of an emulsion to be much less important than other characteristics. For instance a scene illumination of 1000 f.c. allows the use of $f/8$ ($@$ $1/50$ sec. on an average scene with a medium speed film. The smallest flash bulb available produces about 1100 f.c. ($@$ 10 ft. Furthermore, you can easily produce 10 times this light with flash equipment.

Uniformity of Illumination

When it is desirable to reproduce a scene accurately or when it has a wide range of reflectivity, it is necessary to keep the illumination even, just as in copying. An exposure meter is needed to do the job. It should be moved from the center to each corner of the picture area until the location of the lamps produces readings within plus/minus 15 per cent overall.

Intentional Distortion

There may be times when you want to distort the scene brightness values on purpose. This can be done by distorting the illumination falling on the scene. Suppose the scene is fairly uniform in the reflectivity of its components. When taken in uniform illumination, the final result may appear soft and not produce the snap expected from the original.

Figure 6 illustrates this case. It is a reasonably faithful record of the flowers and foliage, but may not show the flowers to their best advantage.

You may want to depart from the uniformity to give greater emphasis to the flowers. This can be accomplished in many ways, an example of which is shown in Figure 7. Here the camera angle was changed to get cross lighting on the flowers. At the same time the sunlight is obscured from parts of the scene in such a way that a very uneven illumination is produced. This darkens those portions of the scene much more than their normal reflectivity would, tending to concentrate the interest in the flowers.

From this we may conclude that in lighting any scene, one of the first things to do is to decide whether the illumination should be even or purposely unbalanced, and then check the illumination covering various parts of the scene to see that the desired result is obtained. This is the same as dodging or local printing with a negative, but frequently it makes the enlarging job easier, particularly in color.

Illumination Contrast

When working with two or more lights and the subject is inherently flat, or when it is desirable to show texture, you may want to build up the illumination contrast. For the purpose of this discussion, we may define illumination contrast as the ratio of the illumination (foot candles) reaching the main point of interest in the scene from the camera axis, to the maximum illumination reaching the same point in the scene on any other axis.

Suppose, for example, we take a picture of a blond youngster outdoors on a dull, overcast day. The face and hair, being fair, have very similar reflectivity. The result is that the picture looks somewhat soft as shown in Figure 8 left. However, we can simulate the snap of sunlight by using a synchronized flash in lieu of the sun.

In this instance, a measurement of the illumination reaching the subject along the camera axis was 600 foot candles. We decided to make the illumination contrast 3 to 1. We, therefore, required 1800 foot candles from the simulated sun. So we selected a blue flash bulb that would produce this illumination at a convenient



FIG. 8. Simulated sunlight on an overcast day.

distance and made a synchro-daylight shot, as shown in the right-hand picture of Figure 8.

You may wonder why we picked a value of 3 to 1. It is simply a matter of personal choice and may be varied over considerable limits depending on your preference.

Figure 9 illustrates the effect of different illumination contrast. The left-hand picture was made with one source at the camera so the illumination is uniform. The center picture starts with the same base light at the camera and adds a modeling light producing four times the illumination in the plane of the face. The right-hand print is lighted the same except the modeling light is 10 times the base.

We offer no choice as to which lighting you may like because the argument between the oriental "Notan" and



FIG. 9. Variation of illumination contrast.

the occidental "Chiaroscuro" has been extant for centuries. But we *do* say that the photographer may have either one or a mixture of the two by the simple expedient of selecting the illumination contrast that suits him.

Then he can add accent lights, side lights or back lights till he has embellished the sitter to his heart's content. The illumination produced by these extra lights can be adjusted with respect to the base light until they achieve the desired result.

Figure 10 illustrates a commercial subject where the same type of illumination contrast control is used. In photographing this voltage regulator, the illumination resulting from the back light was adjusted to twice the level of the base illumination on the camera axis. Since the subject has a higher range of reflectivity than a face, the illumination contrast does not need to be as high as for a portrait.

Similarly, in a sunlit room we can reduce the illumination contrast to a point where it fits the photo-



FIG. 10. Control of backlighting.

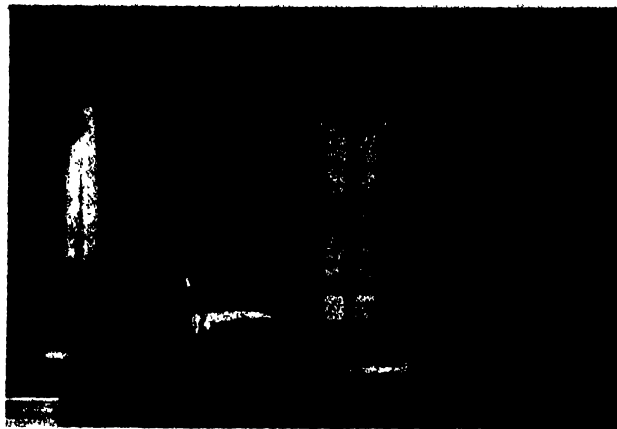


FIG. 11. Building up the base illumination makes printing easier.

graphic process more easily. Figure 11 shows a room where the illumination from the sun was about 4000 foot candles while the illumination along the camera axis was only about 10 foot candles.

By increasing the illumination on the camera axis with auxiliary lighting to 80 foot candles, we have cut the contrast from 4000/10 or 400 to 4000/80 or 50. This makes the scene much easier to print.

To measure the wide range of illumination values encountered and at the same time to measure the brightness of small scene areas, the writer has built a special light meter. It has proved helpful by combining several instruments in one and thus saving time.

Similarly where it is desirable to maintain a fixed illumination contrast while moving the light sources about, we use a photoelectric controller which continually adjusts the voltage regulator to keep the illumination from one lamp in a fixed ratio to the base light on the camera axis.



FIG. 12 LEFT. A high illumination contrast (1:20) gives a light, sunny effect. FIG. 13. CENTER. An even illumination contrast (1:1) balances front and back light. FIG. 14. RIGHT. A low illumination contrast (1:4) overpowers the sunlight.

Demonstration

A demonstration was made before the meeting by Don Loving, FPSA, of the second control point mentioned in Mr. Rockwell's paper. Mr. Loving used a model and simulated sunlight side-lighting the model. He then showed the appearance of the portrait when the illumination ratio was high. Figure 12 illustrates this condition with one unit of light reaching the subject along the lens axis to 20 units of sunlight on the side light axis.

Then to illustrate the extent of control, he raised the camera axis illumination until it equalled the sunlight, as shown in

Figure 13. This can be done by bringing the lamp (in this case, a stroboscopic gaseous discharge lamp) closer to the subject.

Figure 14 carries the control a step farther by increasing the camera axis illumination on the subject to about four times that from the sun. Again this was accomplished by moving the strobe light nearer to the subject. By so doing, the sunlight can be nearly overpowered should it be desirable to concentrate the interest indoors.

The fact that this demonstration took less than 15 minutes is indicative of its simplicity and a good reason for encouraging photographers to try it in their picture making.

References

1. For technical details, see *Principles of Optics*, Hardy & Perrin, McGraw-Hill Co. Pages 18 et seq.
2. *Control of Photographic Lighting*. John M. Clayton, *American Photography*, Jan. 1935.
3. *Light Control in Photography*. Gjon Mili, *Journal Soc. Motion Picture Engineers*, April 1938.
4. *Photronic Exposure Meter*. W. N. Goodwin, Jr., *Journal Soc. Motion Picture Engineers*, Feb. 1933. Page 104.
5. *Exposure Meters*. H. P. Rockwell, Jr., page 1643, *The Complete Photographer* (Natl. Educational Alliance).

Democratic Processes Employed for Nominations

BY B. ERLE BUCKLEY, APSA

Chairman, PSA Nominating Committee

Now that the first election under the new PSA By-Laws is history, PSA members might be interested in the functioning of the machinery which produced candidates for three members-at-large of PSA Board of Directors and for 37 District Representatives.

The task of nominating candidates was not easy, even though the members of the Nominating Committee cooperated willingly. Also many members of PSA in various sections of the country cooperated with suggestions, recommendations, and information—all helpful to the work of the Committee.

For these 40 positions of responsibility, 52 candidates were nominated in order that PSA members might have a choice. The official ballot, published in July PSA JOURNAL, occupied one page. The business of selecting those 52 candidates required more than 150 letters and telegrams, which now make up a file several inches thick, and occupied two months of daily attention to letters, records, and detail.

The responsibility of the position of member of the PSA Board of Directors is obvious. Less obvious, but equally important, is the responsibility of the District Representative. Yet in his District to a large degree the Representative can make or break PSA by constructive activity or lack of it. Furthermore, the District Representative assumes no little responsibility as voting member of the new National Council which establishes the policies, practices, and procedures of the Society. In this way the new PSA By-Laws provide for direct contact between the Society's policy-making body and the grassroots of the Districts.

The Nominating Committee, comprised of the author as chairman, with Edward C. Crossett, FPSA, Grant Duggins, FPSA, Thomas T. Firth, and H. Lou Gibson, APSA, as members, took its job seriously. It sought to find, for all these positions, candidates who would (1) accept responsibility, (2) be active, and (3) work for the general welfare of the Society.

First, letters went to the Nominating Committee and to at least five key members in each District requesting suggestions for candidates. As the replies came in, a complete list of suggested candidates was compiled. Then additional letters went out requesting further suggestions. Again the suggested candidates were listed. Then the list of suggested candidates was sent to each member of the Nominating Committee with the request that the names

of candidates for each position be marked in order of preference. When these selections were received, a final list was prepared for the vote of the Nominating Committee. Candidates winning majority votes were nominated. With that vote at hand, the final list, as it appeared on the Official Ballot, was completed. Thereafter each nominee was contacted to make certain that he or she would accept the nomination.

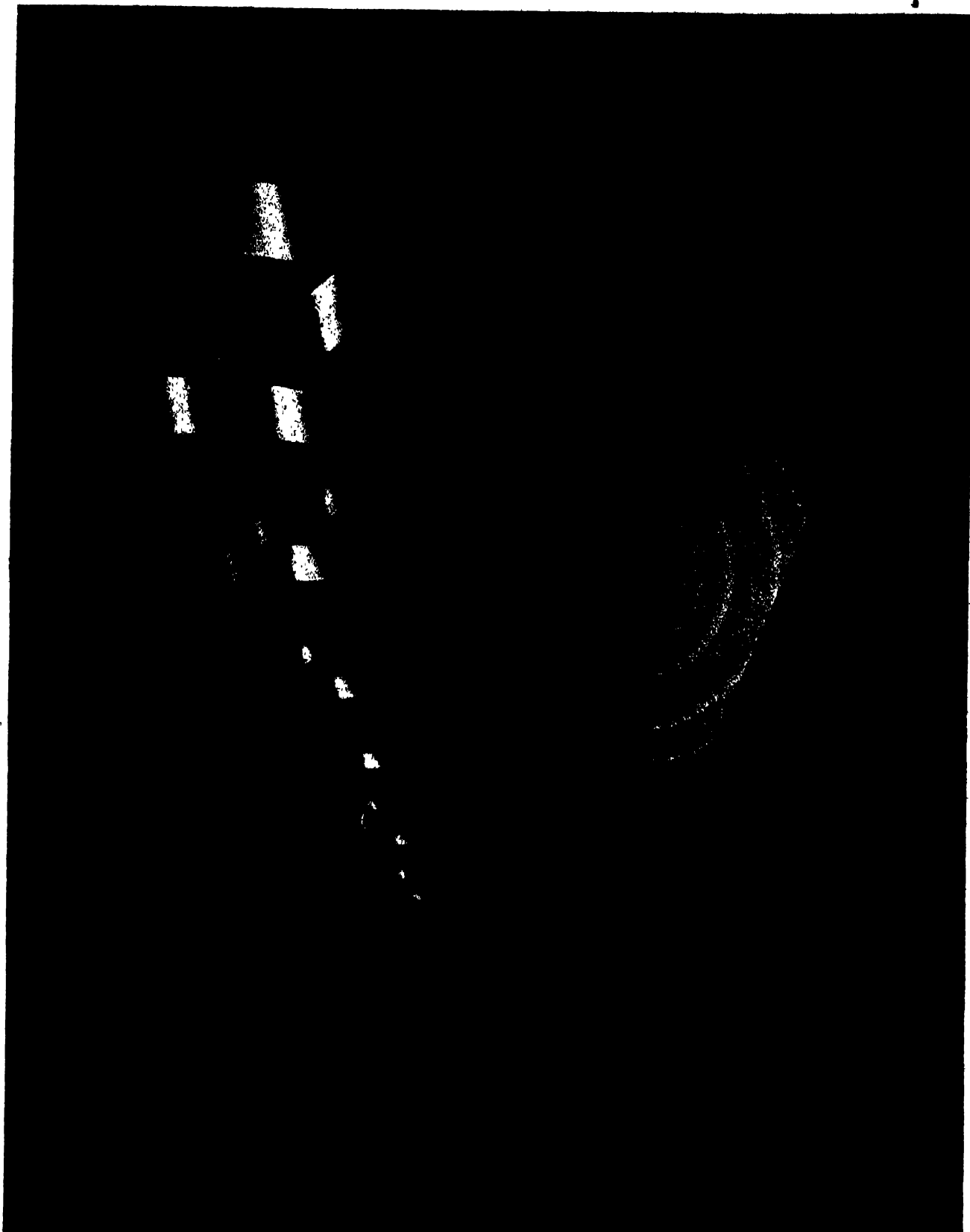
These facts are apparent:

1. All candidates nominated for membership on PSA Board of Directors were recommended by PSA members widely distributed geographically.
2. All candidates nominated for District Representatives were recommended by PSA members in their own Districts.
3. Acceptances of nomination were obtained from every candidate.

4. Voluminous correspondence with members of the Nominating Committee and with members of PSA kept a large number of persons at all times informed of trends, developments, recommendations, and nominations.

In order to make certain that thoroughly democratic processes were employed, the Nominating Committee approved for the official ballot the names of more candidates than were required—with the single exception of District No. 10, Alaska, Hawaii, Puerto Rico, and Canal Zone, where contacts with members currently are none too close. This procedure has given members a choice in their voting. Furthermore, the Nominating Committee certified two petition nominations, and gladly would have certified more had they materialized.

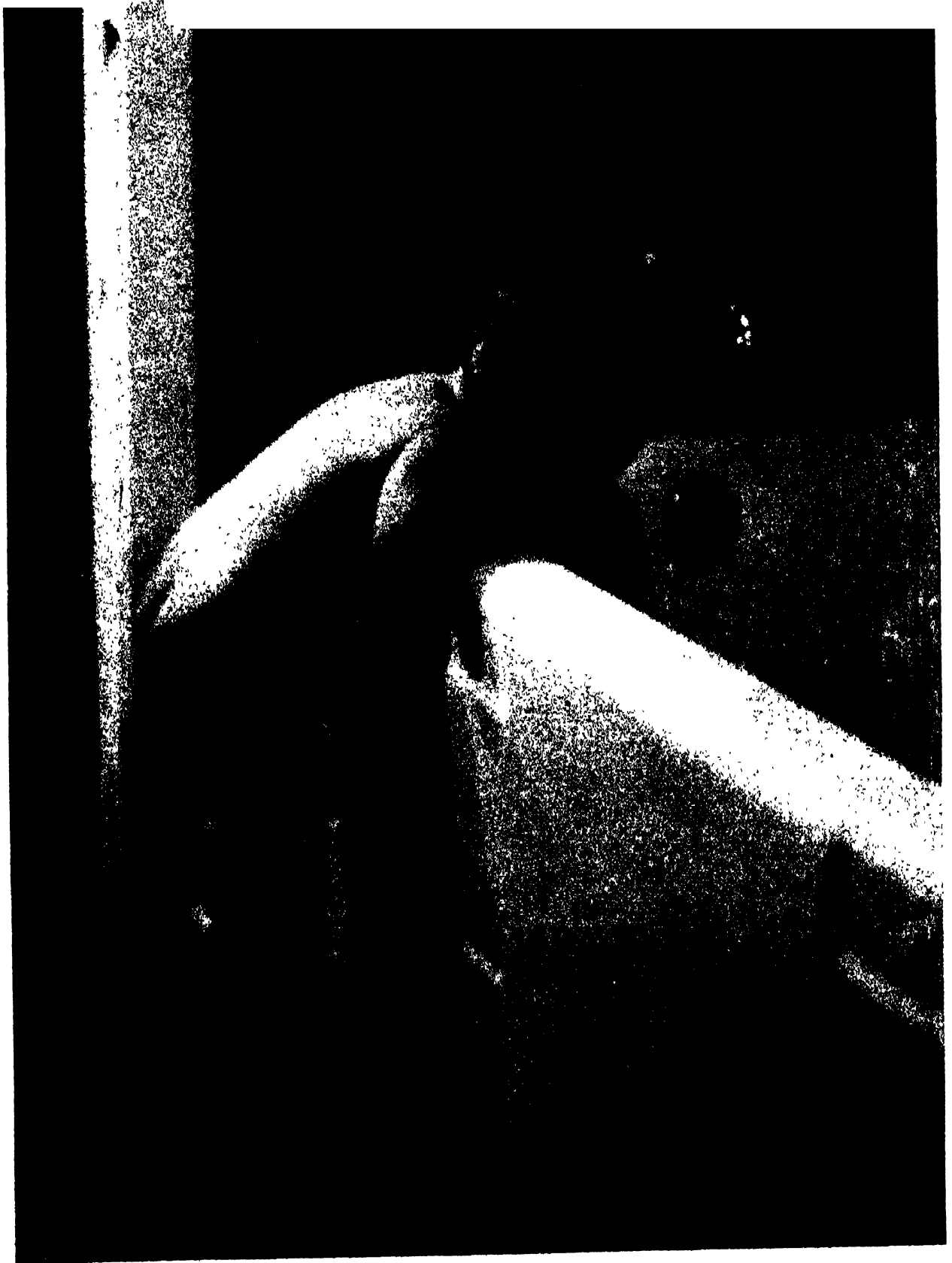
In retrospect, this democratic process of nominating candidates for PSA positions of responsibility seems to be somewhat slow and cumbersome—and hard work for the Nominating Committee. It would be much quicker and easier to adopt professional political procedure, as popularly conceived, with a small group of king-makers undertaking diplomatic log-rolling in a smoke-filled room. That method may be good, but smoke and narrow minds tend to limit vision. In the long run, many PSA members widely distributed geographically probably know more about who and what are good for the welfare of the Society than can any small group. And consultation with the rank-and-file seems, somehow, much more democratic.



LINES IN MOTION

Laverne L. Bovair

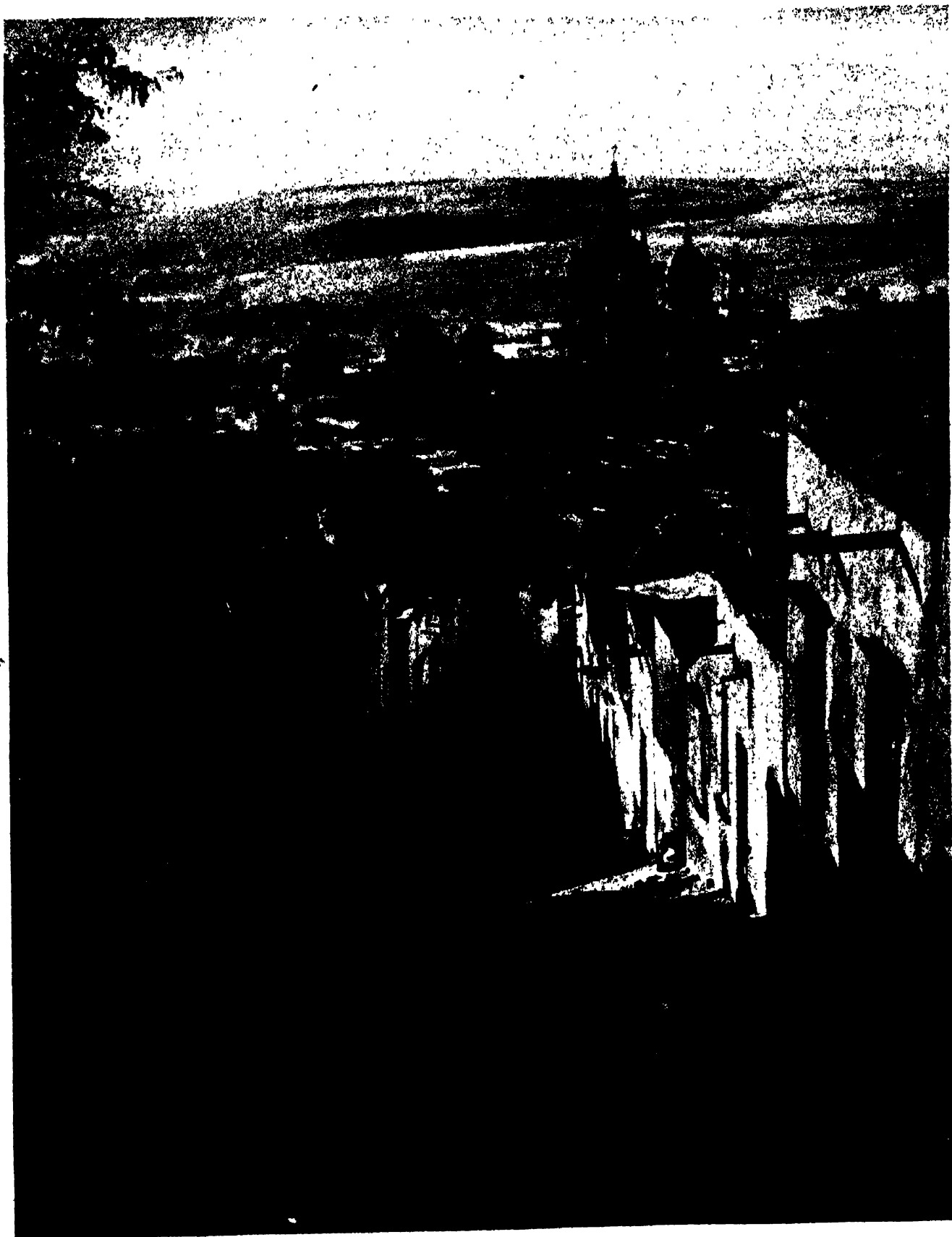
From the 1948 PSA Exhibition of Photography



OOPS

Boyd A. Little

From the 1948 PSA Exhibition of Photography



SAN MIGUEL

Cecil B. Atwater, FPSA

From the 1948 PSA Exhibition of Photography

Official Publication of the Pictorial Division and the PSA Portfolios

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PICTORIAL DIVISION

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THE FOLIO

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Charles F. Cochran, American Portfolios
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PSA AMERICAN PORTFOLIOS

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5819 N. Ravenswood Ave., Chicago 26, Ill.

International Exhibits

A report by Assistant Director Sylvia Sminkey, on the International Exhibits activity, shows increasing interest in these exchange shows with foreign countries. Several interchanges are now in operation with the foreign print shows already on exhibition in this country.

The first exchange has been completed between the League of Netherlands Amateur Photographers Societies and the Chicago Area CC Association. A set of 50 prints was forwarded to the Netherlands, and they, in turn, sent 50 to the United States. The Netherlands Exhibit was arranged through Mr. J. Akkerman, in Holland, who also arranged the exchange of a

color transparency show with H. J. Johnson of the Color Division.

Since there are 51 clubs in the CACCA to view the Netherlands show, a rather tight schedule has had to be set up, and the chances are it will not be available to any other clubs in the United States, because of the one-year time limit. The first public display of the Exhibit was in the windows of the Commonwealth Edison Company, in downtown Chicago; the second was in the Chicago CC rooms, for a period of two weeks.

The second exchange has been completed with Keast Burke, Hon. PSA Representative to Australia, and Editor of the *Australian Photo-Review*. The show he forwarded July 1st consists of 100 APR prize-winning invitation prints. Along with them came an attractive catalogue, printed by Mr. Burke.

In exchange for this APR show, a set of 32 prints was sent to Australia from the Photographic Guild of Detroit. They were all large, glossy prints by Dr. Lookanoff, Michael Roll, Elwood Armstrong, Lyle Cross, Jean Elwell, and others of like calibre.

The American prints will be displayed and circulated throughout Australia, and the Australian show will be on display in the club rooms of the Detroit CC for six weeks, after which it will go on tour in the United States.

The third exchange is with the Suomen Kameraseurojen Liitto Ry. (Finnish CC Association), Helsinki, Finland. They are sending a set of 25 prints to the CCC of St. Louis. An itinerary is being worked out for the balance of the time the Finnish show will be in the U. S. The St. Louis clubs furnished a show of 34 prints, which will be viewed by 15 different clubs in Finland.

The fourth exchange has been completed between the CACCA and Dhruva Coomar Engineer, ARPS, APSA, Hon. Secretary of "Niharika," the Club of Gujarat Pictorialists, of Ahmedabad, India. This show is compelling and thought-provoking, and differs from the others in that the prints depict the life of Mahatma Gandhi. They are the work of members of "Niharika," and accompanying them is information about the circumstances, time, and place, under which they were taken. Mr. Engineer sent a brief life sketch of Mahatma Gandhi. At his request, the first showing of these prints was arranged at India House, on the occasion of Gandhi's birthday. Then they were shown in Chicago, and later at various camera clubs.

The fifth exchange to be completed is between the Club Fotografico De Cuba, Havana, Cuba, and The Chicago PSA Chapter. The Cuban 25-print show will be viewed by the Chicago Chapter, and then will be available to PSA clubs. The Chapter's 30-print show, will be exhibited in Matanzas, Cienfuegos, Camaguey, and Santiago de Cuba, after having been displayed at Havana.

In addition to the international print interchanges mentioned, a 70-print show of The Royal Photographic Society is also being circulated among PSA camera clubs under the sponsorship of the PSA International Exhibits. The show contains prints by all of Britain's outstanding pictorial workers. For information about obtaining this show for your club, write to the Director, PSA International Exhibits.

There are still other exchanges in the process of organization at the present time. Many of the small PSA clubs, who do not belong to a council, and are unable to submit a show of their own for exchange, will have the opportunity of viewing these foreign prints. All clubs submitting an exchange will not only see the prints from the foreign club to which their show went, but as many of the other foreign prints as possible.

Committee

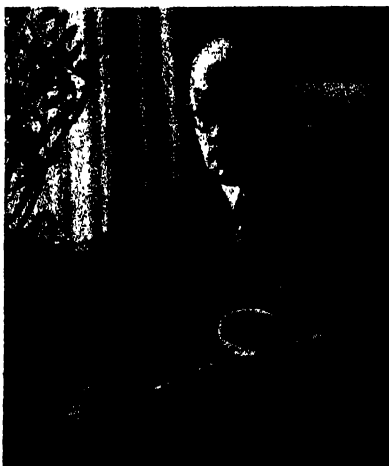
Effective on November 1, 1948, the name of the PSA International Portfolio Exhibits activity was changed to PSA International Exhibits and the following officers were appointed by Chairman Holley to conduct the international print show interchanges for the Pictorial Division:

Director: William V. Sminkey, 1626 Juneway Terrace, Chicago 26, Ill.

Assistant Director: Sylvia D. Sminkey.

Committee:

Jane Shaffer, St. Louis, Mo. CCC of St. Louis.
Doris Weber, Cleveland, Ohio. Cleveland Photographic Camera Guild; Akron Camera Club; Western Reserve Pictorialists.



J. AKKERMAN

International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

- First Egyptian-American
- Second South African-American
- Fourth India-American
- Fourth Canadian-American
- Second Swedish-American
- Second Australasian-American
- Second French-American
- Third Cuban-American
- First Anglo-American Medical

For information write to the Director of International Portfolios, Ray Miess, 1800 North Farwell Avenue, Milwaukee 2, Wisconsin.

M. M. Deaderick, Carpinteria, Calif., California Council of Camera Clubs.

Mrs. Mildred Hatry, New York, N. Y. Metropolitan Camera Club Council.

Wallace J. Stevens, Columbus, Ohio. Central Ohio Camera Club Council.

Claxton Searle, San Francisco, California. Bay Area Council of Camera Clubs, California Camera Club; Oakland Camera Club, Photographic Society of San Francisco.

John H. Vondell, Amherst, Mass. New England Council of Camera Clubs.

George I. Kinkade, Auburn, Wash. Washington Council of Camera Clubs.

Increase Your Pleasure

BY ROY E. LINDAHL

Pictorial photography, particularly the portfolio activity, offers no exception to the old saying that "One's enjoyment in a project is commensurate with the effort expended." This is particularly true with respect to that phase of portfolio activity that deals with studying and analyzing prints, and the evaluation and comments we make, all of which, when seasoned by the commentator's experience, will broaden our own understanding.

If you have found even a portion of the interest in your portfolio that the writer has, you may like to hear of a plan that has been working splendidly for him and has given added satisfaction to his portfolio activity. Perhaps you have been hurried, as others have, in the length of time you have the portfolio. Unless you happen to get it over the week-end, those who have to work for a living find themselves burning the candle at both ends in order to do justice to the several members and their prints. Then, too, necessity dictates that above five months pass by before we again have the five-day pleasure, and we find ourselves trying to recall what this or that member's print was like, its composition, subject matter, treatment, etc., only to find that our memory has failed.

This plan will require a little added effort and an additional 30 minutes while the portfolio is in your possession; however, the time saved in making future comments will more than cover the time required to carry out the groundwork of the plan, which is simply this:

Make a copy negative (use your 35mm camera) of each print in the portfolio the first time, and all the added prints on each successive visit. After the portfolio is on its way again, make a small print, of a suitable size for filing, of each negative. You will then have a picture record on which you can jot down, for future reference on the back of each print, the various data that interested you, such as the maker's name, title of print, film, treatment, etc.

You will then be able to study these at your leisure, recalling the pleasure of the short visit over the ensuing five months, and will be better able to comment more efficiently on the next round.

We do not propose to make perfect copy negatives and prints, as this would be too time-consuming; we shall, rather, as shown in the illustration, make our set-up as simple as possible in order to expedite that part that has to be done while we have the portfolio in our possession.

It might be mentioned here that the

experience gained in making these negatives and prints will border nigh on to revelation in helping us to judge contrast and tones in a print. Flatness and over-contrast seem to be emphasized to a point where normal contrast and good tonal range is quite readily discerned. When you get the portfolio back again, check the prints you have made with the originals and compare—you'll see the difference in the various originals immediately!

Take your prints (the copies you've made) to your local camera club on discussion night, get someone there who has a good understanding of composition to suggest alternative arrangements by sketching. You will learn, thereby, more about one of the most difficult phases of pictorial work. It will be to your further advantage to spend an evening (or several evenings) going through *PSA JOURNAL*, any of the better camera magazines, the *Annals*, or *salon catalogues*, looking for pictures which



Making copy of a portfolio print

have similar subject matter, and to compare these with the copies which you have made. See how the successful prints have been handled as to composition, treatment of subject, etc.; study these and see how you would try to improve the portfolio prints. You'll soon begin to realize what it takes to make the difference, and your photography will improve forthwith.

Note, further, how much more effective the prints are that are simple, such as a building and a tree on a hillside, or a boat and its reflection on the water, or a winding road with a figure. The more plainly a story is told, the more forceful it seems to become.

All of these things enter into our task of commenting, and the time consumed in our study of them is time well spent in learning how to produce better pictures.

There may be those who feel, because of the progress they have made, or perhaps because of their camera club affiliations, that the portfolios hold no particular benefit to them individually. May the writer suggest that they may have an obligation to their fellow portfolio members

who are less fortunate, to assist and encourage them in every way possible, to the end that all receive more satisfaction and greater achievement through their common interest in pictorial photography.

Advice to Portfolioists

The following words of wisdom were lifted from a notebook of the Canadian-American Portfolios:

In judging prints, ask yourself:

1. What message does the print give you? What does it say? Does it have impact?

2. Subject matter is how arranged? Does it have good composition?

3. Finally, is the technique good?

Send to the portfolio your *best* work. Do not waste space or postage on anything less than your best.

Sam Vogan of Toronto, Canada, added, "If we first nose around for technical faults, we will miss the woods for the trees. Technique is pure mechanics; composition is partly mechanics, partly aesthetic; impact is thoroughly aesthetic, and all-essential if the print is to be anything more than a record."

He thinks titles are "the bunk." They should only be used for identification. They only provoke controversy. "If a print needs a title, then it needs more in the picture."

Did You Know That . . .

BY FRANCES S. ROBSON, APSA

All PSA International Portfolios are represented in the list of winners of the 28th Annual Competition, published in the September issue of *American Photography*. Breaking down the list among portfolio circles, we find many familiar names of portfolioists, both at home and abroad.

To Betty Parker Henderson, of Chicago, Ill., was awarded a prize by *The Camera*, October 1948, for her print, "Offshoots." Miss Henderson is a member of the First India-American and the Third Anglo-American Portfolios.

Associate Editor for International Portfolios, on *The Folio* staff, Frances S. Robson, APSA, has somewhere sandwiched in time to make more new pictures, and has become a PSA Three-Star Award Winner.

A Message

BY ASSOCIATE EDITOR COCHRAN

"All passes. Art (photographic in this case) alone endures." Perhaps you have noticed a few changes in *The Folio*. Spee speaks with a larger voice and a brand new name turns up in his old job of Associate Editor. Being the new associate, I naturally wonder if this is a wise move. Time will, as the old saying runs, tell.

There is one more small change in the personnel of *The Folio* staff, and perhaps one of the more important changes. I take great pleasure in announcing the appointment of the new Assistant to the Associate Editor, American Portfolios. The new assistant is *you!* I am serious when I say that I would like every one of you to consider yourself a part of the



THE LAST DROP

John Herrel

staff Please send me news items and comments which you consider of interest to portfolio members. Suitable articles are very welcome too. After reading the comment sheets of four portfolios for the past couple years, I know that a great many of you are articulate and not a few of you really have something to say.

It is the intention of the staff of *The Folio* to make this department of PSA JOURNAL as interesting as possible and make it a source of information and possibly inspiration. We feel that maximum interest will be maintained if you all co-operate. So send in news, hints, suggestions, criticisms, and, if possible, kind words of encouragement.

Hope you all have a very merry Christmas and the happiest of New Years

— "Doc"

Portfolio Materials

In looking over a portfolio one does not realize the large amount of supplies necessary to keep the PSA Portfolios circulating.

As this is being written there are 66 American Portfolios in circulation. In the next ten months these portfolios will require the following supplies:

Print Folders	3,102
Comment Sheets	14,850
Commentators Sheets	3,102
Accopress Notebooks	132
Notebook sheets	4,950
Govt. Post Cards	8,910
Shipping labels	2,204
Envelopes	660
Print Labels	1,980

This is based upon a level of 66 portfolios but as new portfolios are going into circulation constantly, the above quantities are proportionately increasing every month. Yes, it takes a lot of supplies to run the PSA Portfolios and this will give you an idea where part of the \$1.00 enrollment fee

goes when you join the American Portfolio activity

Medal Awards

This month we announce another Portfolio Medal Award winner—John Herrel, 211 Pomander Road, Mineola, L. I., N. Y., whose print, "The Last Drop," travelled in Circle 24, Circuit 4 of the Pictorial Portfolios. This print was accepted and hung in the Fifth Lititz Springs International. The winning print and a picture of its maker are reproduced herewith.

The negative of "The Last Drop" was made with a Rolleiflex on Panatomic X film, developed in D-76. A clear condenser enlarger was used in making the print on Velour Black DDL-2. Very little dodging was done during printing. The print was developed in Dektol for three minutes. After-treatment on the print was through



JOHN HERREL

local reduction, followed by toning in selenium and dye retouching. Mr. Herrel states he is very partial to this method of control, because he feels that it is possible to retain the photographic quality of the negative better than with any other process.

Portfolio members who have never had a print accepted and hung in a recognized salon are urged to submit prints that have travelled in the portfolios to salons now coming up. You may have a medal winning print in your files. There is but one way to find out and that is by submitting the print to a salon jury. Another medal winner will be announced next month.

PSA Portrait Portfolio No. 9

Stuart M. Chambers, APSA, St. Louis, Mo.
Robert M. Schiller, Jr., Highland Park, Ill.
Wallace M. Leffer, Sioux Falls, South Dakota
George W. Chance, Great Falls, Montana
Miss Iola Miller, Ontario, Oregon
Raymond C. Stofor, Eugene, Oregon
Richard Bliss, Mount Shasta, Calif.
Frank J. Belders, San Bruno, Calif.
Clifford C. Walkey, Pacific Palisades, Calif.
John L. King, El Paso, Texas
Kent W. Bartlett, Corpus Christi, Texas
Richard Cooper, Birmingham, Ala.
Clifford N. Cox, Jr., Conover, N. C.
Keig E. Garvin, Arlington, Va.
Larry Bowers, Kendallville, Ind.

Coming Exhibitions

Wilmington. (M) Closes Jan. 12, exhibited Feb. 6-27. Data: Helmut M. Engelmann, 3200 West 2d St., Wilmington 172, Del.

Winnipeg. (M,C) Closes Jan. 22, exhibited Feb. 19-Mar. 3. Data: Manitoba CC, 318 Smith St., Winnipeg, Man., Canada.

Kalamazoo. (M) Closes Jan. 26, exhibited Feb. 6-27. Data: James D. Boff, Jr., 213 Allen Blvd., Kalamazoo, Mich.

Cripplegate. (M, C, T) Closes Jan. 28, exhibited March 7-12. Data: Mrs. R. Morton, 145 Thanet House, Thanet St., London W. C. 1, England.

Birmingham, Eng. (M) Closes Jan. 29, exhibited Feb. 19-Mar. 5. Data: D. McM. Henderson, 62 All Saints Road, Birmingham 14, England.

Whittier. (M,T) Closes Jan. 31, exhibited Feb. 13-27. Data: Willis E. Reynolds, 417 N. Pickering Ave., Whittier, Calif.

Oklahoma City. (M) Closes Feb. 1, exhibited Feb. 13-27. Data: Mrs. Louise A. McPheeters, 1706 N.W. 18th St., Oklahoma City 6, Okla.

Rochester. (M, C, T) Closes Feb. 3, exhibited Mar. 4-Apr. 3. Pictorial, press and documentary, color, nature sections. Memorial Art Gallery, Rochester 7, N. Y.

Philadelphia. (M) Closes Feb. 14, exhibited Mar. 5-27. Data: Ruth N. Clery, 4713 Chester Ave., Philadelphia 43, Pa.

Great Falls. (M) Closes Feb. 15, exhibited Mar. 1-15. Data: Carlton L. Lingwall, 118 First Ave., South, Great Falls, Mont.

Pittsburgh. (M, C, T) Closes Feb. 23—prints; Mar. 2—color slides. Exhibited Mar. 18-Apr. 17. Data: Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Pa.

American Photography. (M) Closes March 15, exhibited in April. Data: American Photography, 353 Newbury St., Boston 15, Mass.

Runcorn, Eng. (M) Closes March 17, exhibited Apr. 20-23. Data: R. J. Edwards, 10 Victoria Rd., Runcorn, Cheshire, England.

Port Colborne, Can. (M) Closes Mar. 26, exhibited Apr. 16-23. Data: J. O. McKellar, 26 Tennessee Ave., Port Colborne, Ont., Canada.

Hamilton, N. Z. (M, C, T) Closes April 14, exhibited May 9-Aug. Data: Harold A. Larsen, Box 324, Hamilton, New Zealand.

Halifax, Can. (M,T) Closes Apr. 30, exhibited May 25-27. Data: W. Roy Isnor, 217 Agricola St., Halifax, Nova Scotia, Canada.

South and Southwest

By H. D. (HERB) OLM, APSA
P. O. Box 331, San Antonio, Texas

The Houston CC lost one of their best-loved members when J. W. Fincher recently passed away. Mr. Fincher was a Texan of the 'old school' and his kindly face and generous mantle of snow-white hair was often the subject matter for character studies by his fellow CC members.

Dr. Carrol Turner, APSA, of Memphis, has forwarded a letter he recently received from Katsuo Takakuwa, secretary of the Camera Pictorialists of Japan. Contents of this letter should be very interesting to salon committee members. Takakuwa states that the pictorialist of Japan would like to resume submitting prints to American salons. He goes on to say that Occupation rules permit them to send letters and prints abroad but not money. He submits three proposals: "1. We hope you would give admission to temporary exemption from the entry fee to our members' entries until permission is given to send money from Japan. 2. Please arrange for a copy of your salon catalog to be sent to every entrant as usual. 3. We have no objection for not being returned our pictures after the close of the salon as we do not send return postage, but we should be much obliged if you would kindly send them back." Also quote: "If the above mentioned proposals are accepted by you, we will do our best to send pictures. Please send us a few copies of your entry forms of your next salon as soon as possible."

The Birmingham CC was one of the few clubs invited to send prints to a special invitational salon held by the Indianapolis CC. The 16 prints that they contributed were all 'salon prints'. This club lost one of its charter members when H. L. Robbins moved over to St. Petersburg, Birmingham's loss and St. Pete's gain!

The Photo Society of San Antonio recently elected new officers for the coming year. Dr. R. W. Whiteside is the new president; Fred Schmidt was re-elected Print Director, and Dixie Downing, secretary-treasurer. The retiring president, Dr. L. W. Jackson, is to be congratulated on the excellent job that he did of building up the club's membership.

By the time that this goes to press it is the hope of the camera clubs in the southern and central parts of Texas and in eastern Louisiana to have their council of CCs fully organized and running smoothly. This council will have at least seven member clubs at the start.

The Oklahoma CC is sponsoring a photographic contest to be held in connection with the Farm-in-a-Day project. As usual this club is in there pitching to support a worthwhile civic project. The

club had an active, paid-up membership of 69, as of September first. A very good showing in any man's town!

The 'pre-paid forfeit' arrangement initiated by the Atlanta CC to bring in prints, described in a recent column, has resulted in a goodly showing of prints by those participating in the plan. To date the only one who has had to forfeit his five bucks has been Leonard Rosinger—the chap who suggested the plan! 'Shet my big mouf.'

Charles Fryling of the Llano Estacado CC of Borger, Texas, won the Philnews trophy at the Phillips Free Fair with his beautiful print, 'The Fishing Hole, Lake McClellan,' not the first prize to be won by this print. The exhibit was a real success with a total of 137 entries.

The Photo Society of Corpus Christi started their fall season with a rather novel program. They are to have a model night with all members taking pictures. Negatives are then to be developed at home and proofed. At the next meeting each member will make a print from the negative he thinks best while the others look on. This will give each of them an insight into how the others work.



By BLOSSOM CARON, APSA
77 Sunnyside Ave., Westmount, P.Q., Can.

Would you like to double your club's membership? Port Colborne found a way to do it and here's their secret. They sponsored a contest with \$200 in prizes which included photographic supplies and five club memberships for each of the three months of the competition. Their own club members, of course, were not eligible and the 5 x 7 enlargements made by any of the sponsoring dealers were judged principally on general interest and "spiritual kick in pants." (We quote not from their leaflet but from elsewhere as the phrase expresses so aptly the meaning!) But to return to Port Colborne and their contest, so great was the general interest and response that they gained as members not only the prize-winners but others too.

The Sarnia CC has taken advantage of its PSA membership to secure 200 color slides of Australia.

The Color Photo Assoc. of Canada sent out a folder announcing their Thanksgiving weekend outing. If the magnificent color picture which served as the cover showed the type of scenery available in the locale chosen for the weekend, then lead us to it. In fact it seems to have literally everything. The CPAC slide circuit (No. 2) has just passed our way containing dandy shots, particularly—in our opinion—those of J. H. Beaudry, of the Town of Mount Royal.

Trust Victoria CC to come up with a smart idea! They have the local newspapers clamouring for their monthly winning prints. These they reproduce and then give the cuts to the club to use for the cover of *Close-Up*. Occasionally the papers give a full page to reproduce pictures or to cover some club activity. Certainly this seems to be of mutual advantage. In a section of the *Close-Up*—"Around the Totem Pole"—Gar Dixon says, "join the largest photographic club and receive the best photographic magazine." What a man of discernment!

Manitoba CC still seems to be forced to continue its gypsy-like existence due to the housing shortage. This, however, does not dampen their enthusiasm, and by the way, you should see the cute little sketches their new editress uses as illustrations. Don't forget their international salon with closing date January 22nd.

The Montreal Amateur Photographers' Club is well launched on another busy season. We congratulate Bob Bliss who won a PSA membership in the club competition.

Congratulations to Harry Waddle for his repro in *The Camera* and for the excellent salon record he is building up.

Merry Christmas to all!



By NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

What's a camera club meeting without a traveling show on the walls? That's the way the officers of the New England Council of CCs feel about it and therefore the Council has always carried on an extensive program to provide member clubs with exhibits for display at their meetings. During the last two seasons, it has circulated sectional shows from various parts of New England, with prints contributed by clubs in each section. This was done for creating a general interest in work by neighboring clubs. This year, however, it was felt that they would like to see some work by top-ranking exhibitors, and consequently, President John H. Vendell, APSA, has announced that five one-man shows will be available. There will be shows from David J. Stanley, APSA, Buffalo, N. Y., S. Alton Ralph, APSA, of Springfield, Mass., Charles H. Vickery, of Pittsfield, Mass., and two from A. Aubrey Bodine, FPSA, of Baltimore, Md. In addition, there will be a collection of prize-winning prints from *The Camera*. It sounds as though New England clubs were in for a look at a lot of good prints.

Other activities of the Council will include the famed New England Inter-Club Print Contest. Last season there was the experiment of limiting the contest to the smaller or "Class B" clubs and letting the ones with the more advanced workers like Amherst, Springfield and Boston, judge and score the entries. The system worked out so well that it will be continued again. There will be three competitions during the

season, Fall, Winter and Spring, and entering clubs will submit four prints apiece to each competition. Certificates of merit will be awarded to first, second and third each time, and the club with the highest total score at the end of the season will receive an engraved plaque. The Bennington (Vt.) CC won it last year in a very tight race. The Fall Competition will be judged by the Worcester (Mass.) Photo Clan, under the direction of H. W. Wagner, APSA.

Membership in the NECCC is open to every club in New England, and any club which isn't a member and would like to avail itself of the advantages of a membership, should write to the Secretary, Donald S. Lacroix, 53 Kellogg Ave., Amherst, Mass.

The Bennington CC and the Berkshire Museum CC, of Pittsfield, Mass., have done something which we think more neighboring clubs should try. They arranged two joint meetings this fall, one in Pittsfield and the other in Bennington, and at each there was a distinguished pictorialist to lecture. In that way members of both clubs could hear talks by two well known speakers. But they didn't stop there. They invited all the clubs within driving distance also, and that included Albany, Troy, North Adams, Mass., and Brattleboro, Vt. The first meeting was at the Berkshire Museum early in October when about 100 gathered to hear James H. Thomas, APSA, a PSA Three-Star Exhibitor, of Binghamton, N. Y., talk on "Making an Exhibition Print." The second meeting was scheduled for November at Bennington, and the speaker was John Doscher, FPSA, head of the Country School of Photography, South Woodstock, Vt.

With justifiable pride the Connecticut Valley CC of Hartford, Conn., celebrated its Tenth Birthday in September. In commemoration of the event, Editor Ray LeBlanc of the CVCC Monthly Bulletin put out a 14-page issue. Several pages of it featured an interesting and witty history of the first ten years. It told about the club's start as an offshoot of a WPA class in photography, its vicissitudes through the early years, the struggle to keep going during the war and its subsequent rise to the present active and prominent status. Just to prove it has matured, the club is planning an international salon to be held next July at the Avery Memorial Museum in Hartford.

Wells CC's "New Look"

The Wells CC, of Boston, is boasting about the "new look" it has acquired. The club's lounge room in the Wells Memorial Building, has been redecorated, according to their publication, *The Studio Light*, with an "old rose" ceiling, "electric blue" seat covers, "platinum gray" walls, new drapes and a mahogany floor. "And," the editor adds, "members can now walk in the door with the reasonable assurance that somebody *won't* pop out of a dark corner, stick a can of paint in one of your hands, a brush in the other and point to a section of unpainted wall!"

We notice, though, that that's the way most clubrooms get redecorated.

The Wells CC put all this new finery to good use in October when it played host to the Boston "Y" CC in the joint print competition which the two hold every year.

Your correspondent has been spending the past several weeks at his usual late fall habitat in Ascutney, Vt., where a number of fellow picture-takers have dropped in to see the old hay barn turned into a print gallery. Champion long distance caller was E. W. Blew, APSA, of Pasadena, Cal., who was "doing" New England this fall and making personal contacts with all the exhibitors whose names he has known for years in the salon catalogs. Other visiting photographers included A. Aubrey Bodine, FPSA, of Baltimore, John Doscher and a class from his school, Judge Ralph, Rev. B. A. Little, of Baldwinsville, N. Y., Dr. William Bard, of Mt. Vernon, N. Y., and Mrs. Barbara Green, APSA, of Brooklyn.

Here's wishing you a Merry Christmas in the best New England tradition.



BY WILLIAM E. "GENE" CHASE, APSA
4164 Federer St., St. Louis 16, Mo.

The premiere showing of Murl Deusing's "Safari in Africa" was held late in the fall in the Milwaukee Public Museum. Murl, as you know, is a Milwaukee PSAer who has won national renown both as a photographer and as a leader in the field of visual education. His "Safari in Africa" was filmed when he was in Central Africa during January, February and March of this year serving as official photographer for the expedition of the American Museum of Natural History. "Safari in Africa" was very well received and it should bring additional fame to Murl.

Congratulations to PSAer James Scott, Jr., of Beloit, Wis., for receiving a front page reproduction of his child study in the *Beloit Daily News*.

I wonder how many CCs can match this record: the Photo Guild of Detroit started off its Fall Season by adding 33 new members. From a very unreliable source I have been informed that the Guild secures new members by presenting them with a brand new automobile but I have been unable to verify this rumor. Personally, I believe the new members were induced to join after seeing the Guild's "Floodlight Directors" which is not only a directory listing all of its members, their addresses and telephone numbers, but contains brief descriptions of the various activities the Guild has to offer its members, many helpful hints and formulas and is profusely illustrated.

The 17th Detroit Salon, sponsored by the Photographic Salon Society of Detroit whose President is J. Elwood Armstrong, APSA, announces that their exhibition will hang in the Detroit Institute of Arts Dec-

ember 19, 1948 to January 9, 1949. Juries of selection were: monochrome prints—Jon Delton Dodds, APSA, Durward Du Pont, Kenneth Marsh, Charles B. Phelps, Jr., FPSA, Michael J. Roll, APSA, and Harry K. Shigeta, FPSA. Color slides—Alex Grant, H. J. Johnson, APSA, and John S. Newberry, Jr.

The Annual Color Slide Exhibition of the Topeka CC is scheduled for November and at this writing the entries are away ahead of previous years.

The 1st Illinois State Fair Salon was exhibited during the month of August in connection with the State Fair. Some 310 prints were selected from over a thousand entered and were viewed by better than a million fair-goers.

The Indianapolis CC's invitational salon hung October 3rd through the 31st at the John Herron Art Museum. The invitational salon, something of a rarity in this day of international exhibits, was instigated by the Indianapolis CC in May 1934. Discontinued during the war, this year's invitational marks a resumption which is hoped may continue uninterrupted. The salon was made up of sets of 16 prints selected by each of the ten CCs from various sections of the country which were invited to submit. Each print was scored for points by a jury consisting of Hillary Bailey, Don Loving, FPSA, and Wilbur Peat, Director of the John Herron Museum. The CC receiving the highest total score received the Warren H. Munk Memorial Plaque.

The Green Briar CC of Chicago has elected the following officers: Joseph Daneluk, President; Ray Boedigheimer, Vice President; Edmund J. Webb, Treasurer; Ragnar Hedenvall, Secretary.

Hear Fred Archer, FPSA

An abbreviated National Lecture Program featuring Fred Archer, FPSA, was presented in two Midwest Cities, Chicago on November 10th and St. Louis on November 13th. The CACCA sponsored the Chicago presentation while the CC Council of St. Louis sponsored it in the latter city.

The 225 prints selected by the judges of the 1948 Chicago International Exhibition of Photography were displayed in the Charles B. Pike Print Rooms of the Chicago Historical Society from October 30th to November 30th.

Some 340 exhibitors submitted over 1200 prints. Entries were received from 36 states and 25 foreign countries. There was a greater number of foreign prints submitted than ever before, and of a very fine quality.

Judges were Gordon C. Abbott, FPSA, of Taxco, Gro., Mexico, exhibitor and pictorialist; Edmund M. Kopietz, Director of the Minneapolis School of Art; and Harry K. Shigeta, FPSA, Chicago commercial photographer, exhibitor, lecturer and painter.

On Friday preceding the judging a photographic round table was held at the Fort Dearborn CC, at which D. Ward Pease, APSA, acted as moderator; participating were Messrs. Abbott, Shigeta, Nicholas Ház, FPSA, of Cincinnati, Robert L. Mc-

Ferran, APSA, of Fort Wayne, and Sewell P. Wright, of Springfield, Illinois. Guests from Los Angeles, Bloomington, St. Louis and Springfield were among the audience.

During the month of September, the Smithsonian Institution, Washington, D. C., featured an exhibition by Jean Elwell, APSA, of Detroit.

And to one and all—A Merry Christmas!



By JACK CANNON

691 Market St., San Francisco, Calif.

It's December—the month of the big guessing game, ie: will you guess just about what Uncle Lou will spend on you, etc. And, too, there's all the serious greetings and thoughts—a few of which we pick from our over-burdened list. On top we find greetings and congratulations to Calif. CC's Bill Pretsch on his becoming its newest Life Member. After 25 continuous years of service to the organization we now find Bill carrying the sterling silver engraved membership card which all CCCers hope to have one day.

And while on the Cal Club personnel we pause for season's salutes and congratulations to the quartette that dove into the Pictorial Alphabet Soup and came up covered with letters. Dom Chiesa, Elmore Adams, and Frances Robson now tag APSA on their names, while Hal Roberts adds the same to his FRPS and AF of L. Me—? I'm still strictly a COD hideout from the CIO!!

Many greetings and a sleigh full of thanks to Nicholas (Santa Claus) Ház for his newsy letters and box of fine slides. The boys thank you. Nick promises West Coasters he'll be back with new tips, new paintings, new enthusiasm. We're waiting, N.H., there HAZN'T been a good argument at the Wednesday Flyswatting Jamboree since you took off for South America, et al.

And loads and loads of thanks to many many people too numerous to mention here. Karl B. and self now have the slide total for Hospitalized Veterans at nearly one thousand. That's half the hoped for quota. Thanks again, but keep it up, we want many more. Don't forget what Christmas means to these kids . . . wishing for a sleighride or a turkey layout and getting a cold bedpan and a new crutch. Get those slides in the mail before New Year's. (A very Happy New Year in advance.)

Ab and Kay Hull write of 12 reasons why their photography has been slightly cramped of late. Their pony-size police dog, Cindy, littered the house with a dozen cute and fuzzy models demanding more care and feeding than pix-snapping. How-so-ever, ~~we~~ found time and inspiration to photo Ma Cindy for a \$50.00 prize . . . or maybe it was more. That's an old Hull trick. Congrats and best wishes (and you don't owe me that letter now.)

Two local Army-Photogs on the greet-

ings list—ex photo officers from the Hamilton Field Lab: To Jackie Fields . . . greetings in Japan, to T. R. Pratt, the same in that Stainless Steel Monument to Sensitized Silver, Lowry Field, Colo. And while we're doing that, the same to Ed Perry back in Mentor, Ohio (demon pictorialist of the Cleveland Pictorialists) Now there's a guy that *does* owe me a letter, since he was my Photo Officer at the above mentioned Hamilton Field. Too busy being a new father, but so is Pratt in Colo.

Outings and followups: Prexy Alice Cooper of the SF Photochromers added a neat new twist to a good outing. After all the slides were in, those having attended the outing reconvened at the Cooper me-nage for a buffet sustenance set-to and a show of the day's efforts. The outcome deserves a repeat performance.

Greetings and congrats to Cal Clubs Prexy Paul Dekar for a trio of good steps in the right direction. Paul's choice of the Club's trophies for its '48 payoff leaves no rumpled feelings or frayed temperaments. All the same size—featuring a little figure busy with his press camera in the appropriate shooting stance, rendered in the time-honored gold, silver and bronze. His pressing into service of a professional physics and photo-chemistry teacher to handle a new Advanced Theory Course in addition to the Club's regular school, marks a new note in Bay Area Club activities. At this writing his adding of a new public address system to help pixie-voiced judges is about in the bag. The unit boasts a mixer for two mikes and a record player which will accommodate the new long playing records as well as standard. This bids fair to a very interesting color-slide presentation and/or B&W print display. Prophecy: most large clubs will come to that sooner or later. Afterthought: Greetings and congrats to the Oakland CC for its fine PA system . . . it takes the strain off the larynx, as Bill Patterson and yours truly can testify

Speaking of Oakland CC members rat-ing a greeting and a big thank you, another goes to Mrs. C. A. Shuey who not only answered the call with a fine box of slides but sent a screen as well.

Greetings somewhere to Ralph E. Gray, APSA, who is dragging a trailer full of cine gadgets around the four dozen. When you hitting SF, Ralph? To Gordon Abbott of Taxco, Mexico: Feliz Natividad a Prospero Ano Nuevo Merry Aloha and stuff like that there to Urban Allen, Tiny (when Irish Eyes are Smiling) Ishibashi, Dan Thorpe, Herb and Harry Bauer, Werner Stoy and all the other Islanders that wished me Happy Vacation Time. Jingle bells galore to all the volunteer item contributors that help so much . . . from Goldstein in Ariz. to Kinkade in Washington. (I wish there were more of these.)

Ornaments and candy canes to the Editor of Retlaw's "Retina," Joe Konesky by name. Joe: how come the winner of second place in the middle Division got Grand Award in the Sept. Comp? Or is Dr. Irv Ellis in line for special greetings for a novel judging job?

Two reasons to mention Tucson (Ariz). Thelma Jones of SF is wintering there. Ah me, and shooting swell desert color, it is supposed. Harry Golstein's kids in the Tucson Senior High have been running off with the prizes in teen age contests all over the map. Dick Kenny, Bob Behnke, Tom Craven and Mary Dunn are making Teacher Harry very proud. Merrill Sutton and Rudy Vasques are in there pitching for pictures, too.

The Southern Calif. Section of the Technical Division of the PSA has resumed its meetings in Fred Archer's School, Los Angeles. That gets Fred and Mrs. A. in line for a big noisy "Merry Christmas," folks. Drop in the next time you're in SF. And so . . . to all those we forgot "MERRY CHRISTMAS AND A VERY HAPPY NEW YEAR" . . . and a few slides will bring the same to some disabled buddy.

Northwest Doings

And now to let Santa Claus Kinkade tell of Northwest happenings:

Spotlighted by an unusually large foreign entry, some 1050 prints were entered in this fall's Northwest International at the Western Washington Fair, Puyallup. As in the past, the photographic display was one of the most popular spots at the Fair, and was visited by many thousands of people during the nine-day show. Dr. R. C. Morse, of Puyallup, was again salon superintendent.

Speaking of Doc Morse, that hard-working individual has been playing nurse to some 100 foreign prints for their owners. Since February he has entered them in five United States exhibits and plans on circulating them until the first of the year before returning to their makers.

Machinery has been set in motion within the Washington Council of CCs to take part in the PSA-sponsored International Exchanges. George Kinkade, APSA, will represent the national committee within the Council, and will be assisted by Phil Jennings, WCCC print director. An exhibit of approximately 60 prints is planned for the International Exchange.

Foto Alpine members are again popping vest buttons and generally showing off with the latest edition of their annual. This year's contains 23 actual black and white pictures and 14 color prints. A new feature is a double-spread montage, arranged and produced by Pete Copland of Olympia, and contains many pictures of the Goats on outings and other club activities.

The Washington Council now boasts of 22 member clubs and an individual count of around 1000. Latest organizations to join were the Valley CC of Puyallup and the Northwest Photographic Guild of Seattle.

John Mardesich, of Seattle, recently astounded fellow Foto Alpinists with a color slide of a mosquito with its drill sunk about a foot into someone's flesh. Cross-examination divulged the fact that Mardesich waited until a critter lit on his hand and sunk its drill. Then he calmly focussed his camera, took the picture and murdered the subject!



GROUND SQUIRREL F. E. Brickel



Members and visitors to the PSA Cincinnati Convention had an opportunity to see some of the finest 16mm films produced in this country and to hear several outstanding movie-makers present papers of unusual interest. Climax of the movie sessions was the Division's Annual Reception and Dinner, presided over by Chairman Tuttle.

Among the pictures shown were "Glass for Science" by John Kalinich, "Highway to Production" by H. M. Huffman, "Harvest Time in Pennsylvania" by George F. Johnson, "Spanish Influence in the U. S." and "The Sounds of Music" from Coronet Films, "Echo of Applause" by Burt Hyams, "Bird Life on the Prairie" by Dick Bird, and several Encyclopaedia Britannica Films.

With Robert Unsel presiding, two well-attended paper sessions were held at which talks were given by Dennis R. Anderson on "Title Backgrounds by the Experts," Mrs. Warner Seely on "A Challenge to Your Talents," Belgrave F. Gostin on "Electric Remote Control Unit for Movie Cameras," George F. Johnson on "Home Movies in Agricultural Education," Charles H. Coles on "How to Make a Movie," Harris B. Tuttle on "Making Movies of Football," Larry Sheerwood on "Direct 16mm Productions," and M. G. Townsley on "Photometric Calibration of Motion Picture Camera Lenses."

The Executive Committee of the Division held two lengthy meetings and a complete program for 1949 was worked out. More detailed information will be published later.

Approximately 50 members attended the Annual Dinner. Brief comments were made by Frank Richter-Kessing, Vincent Hunter, Hayden Huffman, Frank Fenner, Robert Unsel, Fred Quellmalz, Jr., etc. Harris Tuttle acted as Toastmaster.

Extensive plans for the St. Louis Convention, October 19-22, 1949 have been formulated for the Division and it is hoped that MP Division members will plan now to take their vacations at that time so as to be able to attend.



BY LOUISE BROMAN JANSON
6252 S. Kedzie Ave., Chicago 29, Ill.

The second Nature Division color slide competition was judged in September by H. J. Johnson, APSA, Ray L. Carroll, and George W. Blaha. The 96 slides covered many subjects including landscapes, birds, animals, insects, mushrooms, trees, and flowers. In the last contest birds seemed to be the favorite subjects; this time flowers were predominate. The winners were:

Medal Awards

"Ground Squirrel," F. E. Brickel, University Heights, Ohio; "Three in One," Blanche Kolarik, Chicago Ill.; "Cactus," Paul J. Wolf, New York, N. Y.

Honorable Mentions

"Globe Flower," John B. Brennan, Salt Lake City, Utah; "Indiana Blues," Herbert P. Burch, Chicago, Ill.; "Nest Field Sparrows," Lawrence D. Hiett, Toledo, Ohio; "After the Rain," Elton W. Krueger, Monterey, Mexico; "Canyon Color," Mrs. Harold Medbery, Armingtton, Ill.; "Bird Food," Dr. Frank E. Rice, Chicago, Ill.; "Spanish Bayonet," Everett W. Saggus, Elberton, Ga.; "Cold Perch," W. H. Savary, North Plainfield, N. J.

The next contest will be held during the month of March.

Help Avoid Errors

It might be well to warn those submitting prints and slides to nature sections of salons having more than one division to be certain that they clearly designate their entry for the nature judging. Possibly this could be done by a three inch band of paper around the prints clearly marked "NATURE." The outside of the slide box



CACTUS

Paul J. Wolf

could also be thus labeled. The correct entry blank and mailing slip should be used if different blanks are so provided. A set of nature photographs judged in a pictorial classification by mistake seldom brings the contributor complete acceptances and is not the group in which he is seeking recognition.

The matter of forwarding entries to other salons should be accurately and clearly marked on entry forms and shipping labels and should be carefully observed by salon workers.

Proper protection of prints and slides should be made before mailing.

These three points should be closely observed by salon contributors and particularly by exhibition committee members.

-C L H

Brookfield Zoo Contest

In the recent Brookfield Zoo Animal Contest, 324 prints and 274 slides were entered. Of this number 85 prints and 65 slides were accepted for exhibit.

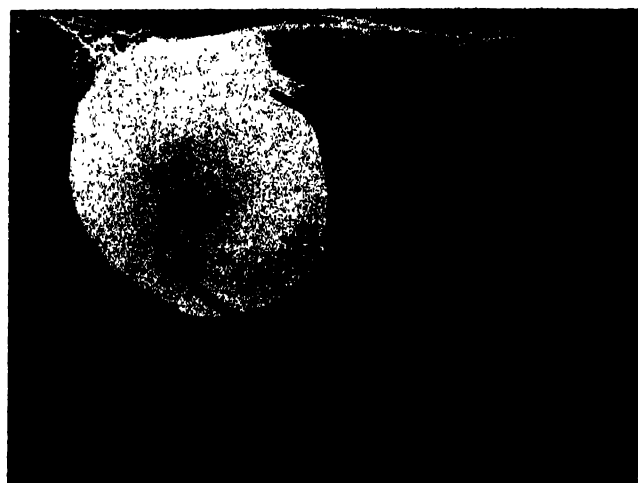
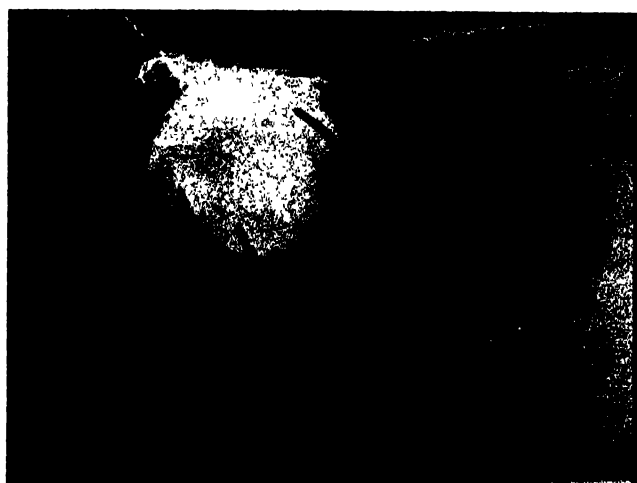
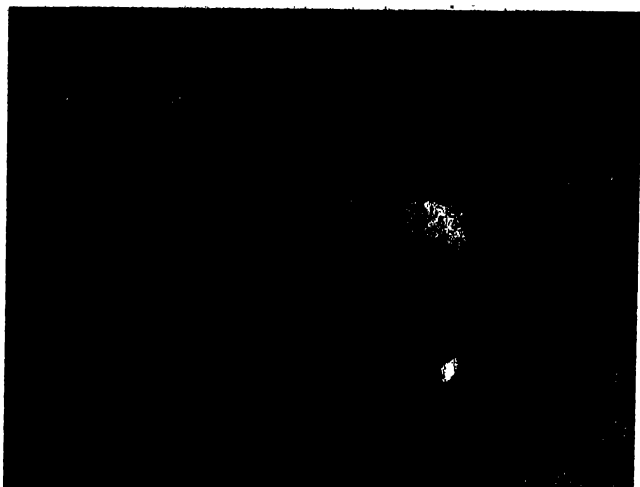
The prizes for prints were won by Louis Quitt, Buffalo, N. Y.; M. W. Tilden, Chicago, Ill.; J. Elwood Armstrong, Detroit, Mich.; Rev. C. W. Kieffer, Brooklyn, N. Y.; B. Hallberg, Brookfield, Ill.; G. Bushman, Chicago, Ill.; C. Mosena, Chicago, Ill.; D. Dupont, Detroit, Mich.; R. M. Stevens, Chicago, Ill.; H. Krull, Chicago, Ill.

Awards for slides went to Fred Wylie,



THREE IN ONE

Blanche Kolarik



BLACK WIDOW SPIDER LAYING EGGS

Kenneth L. Middleham

These pictures, from the PSA Exhibition (Nature Section), were taken on fine grain pan with a 5 x 7 view camera and a Kodak "Ektar" and supplementary lens. Two press 40 flash bulbs were used with a shutter speed of 1/100 sec. at f/32. The film was developed in Microdol and the picture was printed on DL Velour Black.

San Diego, Calif.; Frank Bazzoni, Ottawa, Ill.; Howard E. Foote, New York, N. Y.; W. J. Blackhall, Toronto, Canada; J. C. Whitehead, Leechburg, Pa.; A. Stark, Toronto, Canada; K. Van Nostrand, San Diego, Calif.; V. H. Tomezak, Chicago, Ill.; R. E. Dorton, Los Angeles, Calif.; E. Sorenson, Chicago, Ill.

Earth's Fiery Furnaces

Nature photography salons from time to time are privileged to accept and exhibit pictures of the geological process of volcanism. This process refers to the movements of lava either within the earth or at the time they reach its surface. The superficial aspects of lava movements are wondrous and provide impressive camera subject material.

In ancient times the causes of volcanic activity were attributed to whatever gods were worshipped. Still active today is a volcano on an island in the Mediterranean Sea which the Romans and Greeks named Vulcano. Its smoking, fiery top was believed to be the chimney of the forge of their god of fire and metal, Vulcan, who fashioned the thunderbolts of Jove.

As yet the opinions of scientists do not concur regarding some of the basic questions which present themselves. The exact nature of volcanoes, how they function, how or whether they are connected with each other and with the interior of the earth are not definitely understood. As yet, no one can precisely say what occurs within the earth to bring a volcano into existence. A study of a number of facts accepted by geologists concerning the composition of the earth's crust, heat, and pressure bring forth some of the theories advanced on this subject. A vast amount of authentic information has been gathered together by the study of volcanoes themselves.

Molten, fluid rock and the gases contained therein is known as magma. After it reaches the surface of the earth in the form of an eruption it is called lava. The composition of magmas is varied. Lava erupted from one volcano is not necessarily the same as that coming from another and in some long-active volcanoes different kinds of lava come forth. The important gases which occur in volcanism are steam, carbon dioxide, sulphur dioxide, hydrogen and many more. Steam is the

greatest explosive agent in volcanic eruptions. The dark column of smoke coming from the cone mainly consists of steam and dirt. The condensation of the water vapor frequently causes rain and at times lightning flashes add to the spectacle.

The temperature of lava ranges between 750° and 1000° centigrade. When the molten lava reaches the surface it is white or red with heat, but in cooling it turns gray and gradually solidifies.

Volcanoes are classed according to their condition into groups of active, dormant, and extinct. They are also typed by the nature of their eruptions. Some have no explosions and the lava is pushed up from beneath through fissures or cracks. Others are known as quiet volcanoes from which lava flows out over the rim of the opening. The most spectacular volcanoes are those which display explosive violence. There are also definite shapes by which they are classified—cinder cone, shield, and stratovolcano. In addition combinations of these forms occur.

At the present time approximately 500 active volcanoes exist. They are confined to certain belts usually connected with mountain chains. In the Pacific Ocean espe-



DAINTY BESS

R. F. Ahern

cially, some chains of islands are composed of volcanoes.

The most recent volcano occurred in February 1943 in a cornfield about 200 miles west of Mexico City and has been named Paricutin after the nearby village which it has almost completely obliterated. From its very birth photographic records were made which add much to the knowledge of the formation of an explosive volcano. Paricutin is under constant observation by volcanologists and minute records are kept of its action.

In the United States there is only one active volcano, Lassen Peak, in California. However, there are many extinct ones in the West. Mt. Shasta in California is an example of a strato-volcano. The Columbia Plateau is an enormous field of lava extending through Washington, Oregon, and part of Idaho, covering an area over 200,000 square miles. Most of this lava probably occurred through fissures. The Craters of the Moon are small volcanoes in the north-central part of Idaho. The cones vary in height from 20 to 600 feet and have deep pits inside. Many beautiful extinct volcanoes are located in Washington and Oregon namely, Mt. Rainier, Mt. St. Helens, Mt. Jefferson, Mt. Hood, Mt. Baker, and the collapsed top of Mt. Mazama which has become Crater Lake. Utah, Nevada, Colorado, and New Mexico also contain evidence of the remains of volcanoes.

In the Eastern part of the United States lava flows occurred about 200 million years ago and even before that there were enormous eruptions in the present day Lake Superior country. Most of the flows in the East came from fissures as did many of the West.

Much of the beauty of our country can be attributed to volcanic action. Many striking photographs have been made and still many more remain to be taken to illustrate the story of volcanism.

Correction

In connection with the listing of two names in "Who's Who in Nature Photog-

raphy" in the October JOURNAL this change should be made:

E. S. P.

Burelbach, Maj. M. J., Chattanooga, Tenn. 3 -- 10
Whiteside, Therese, Julian, Calif. 4 6 --
Sickels, Harry A., San Francisco... .. 4 11 --

Coming Nature Exhibitions

4th Chicago, at Chicago Natural History Museum, Feb. 1-28. Deadline January 17. Four slides \$1.00. Four prints \$1.00. Forms: Louise Broman Janson, 6252 S. Kedzie Ave., Chicago 29, Ill.

Rochester, at Rochester Memorial Art Gallery, Mar. 4-Apr. 3. Deadline Feb. 3. Entry fee, \$1.00 for four prints and four slides. Forms from David F. Adams, Memorial Art Gallery, Rochester 7, N. Y.

3rd Michigan, at Cranbrook Institute (Detroit). March 23-Apr. 19. Deadline Mar. 14. Color and monochrome; entry fee \$1.00 in each. Forms: Roger E. Richard, 1832 N. Gully Rd., Dearborn, Mich.



BY GEORGE W. BLAHA
6240 S. Artesian, Chicago 29, Ill.

Introducing the new Color Division Chairman, Rev. Herman Bielenberg, APSA, Oil City, Pennsylvania—an outstanding amateur color exhibitor, ranking among the top in "Who's Who in Color Photography" for the past few years. His interest and participation in photography date back to the early 1900's. Awards in international exhibits as well as PSA competitions and club contests have attained for him national recognition and point to his versatility as a color photographer.

At the PSA Convention in Cincinnati last month he received his most recent honor—an Associate of the Photographic Society of America.

Slide Rejections

Maybe the learned expositor felt that the gizamo had a quadrangular sequestration. Maybe he just threw it out because his dinner wasn't sitting well. Maybe—well whatever the reason, it probably wasn't



REV. HERMAN BIELENBERG, APSA

important unless you happened to take it too seriously.

In the midst of their disappointment most competition entrants fail to realize that any judge's opinion is just one man's opinion, and can be wrong—very wrong. Let us quote an example which, while it may seem extreme, is actually not at all unusual.

Last spring an entry in a local club competition was thrown out at the very start. "No interest," "not picture material," etc., etc., the judge said.

With such a reception most pictures would be withdrawn from further showings, but in this case the maker had confidence in his product and did know judges for what they are—ordinary human beings with ordinary failings—and decided to continue submitting the picture elsewhere.

Several weeks later it was entered in competition at another local club where it was given third place. It was then entered in an international exhibition where five top-flight judges gave it third award out of approximately 2000 entries. The



RED ONIONS

Paul J. Wolf



There is an appealing little picture intended to remind you that you can capture all the joy, the warmth, the color of Christmas with your camera. Kodak color, as you no doubt know, includes Kodachrome Film for most miniature, sheet-film, and home-movie cameras... Kodacolor Film for most roll-film cameras... Kodak Ektachrome Film for processing in your own darkroom. ***It's Kodak for Color***



BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Now Comes The Merry Hinting Time

CHRISTMAS hints are easy—to another camera fan. But just try to explain to a non-initiate that you want a new Kodak Color Densitometer (see facing page); you're likely to wind up with an anemometer instead. Same with filters, lenses, cameras, anything

—unless you nail it down in black-and-white.

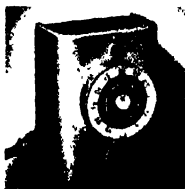
So, Kodak here offers a possible solution. Check off your choices below, and leave the sheet where the right people will find it. Maybe it won't work—but the idea is worth a whirl in plain self-defense.

And Speaking Of Christmas—How about those photo-greeting cards? All printed and ready to mail? If not, take a quick side-wise look at the calendar; the year is slipping away. In case you're too pressed for time to do an all-photographic card, here's a handy hint: make the necessary number of contact prints, and slip them into Kodak Christmas Mounts or Kodak Christmas Folders. It's a quick means for getting handsome photographic greetings at a thrifty price; each mount or folder, complete with an attractive matching envelope, sets you back only 5 cents. But above all, don't delay too long; Christmas will be here promptly December 25, whether you send any greetings or not.

To Whom It May Concern: Here's what I'd like to find under the tree on Christmas morning:

☐ A Kodak Automatic Tray Siphon, so I won't have to fill an endless series of trays with water, to be sure my prints are washed properly. That's a sloppy system anyhow, and takes too much time.

☐ A Kodak Electric Time Control, so I can stop "guesstimating" on my print exposures. Some of my prints would be a lot better if I could concentrate on dodging instead of counting seconds. And when I take up color-separation work, the automatic control will pay for itself in no time at all.



☐ A Brownie Darkroom Lamp Kit. Every once in a while I want a spare safelight, and this outfit is an inexpensive way to get a full set of the safelight filters I need.

☐ A Kodak Guide-Rite Trimmer. It's just about the neatest unit I've ever seen for trimming prints of moderate size.

☐ A Kodak Utility Footswitch, to use with the enlarger and contact printer. I've tried one a couple of times at the camera club, and it's just like having an extra hand.



☐ A Kodak Eye-Level Tripod. I'm sick of getting fuzzy negatives, and I know that, if I had a really good tripod, I'd run a much higher average of sharp, carefully composed pictures. Even though it's steady as a rock, the Eye-Level Tripod is so light to carry that I could take it with me on every trip. And if you could also manage to squeeze in a Kodak Turn-Tilt Head, to go with the tripod, it would make my setup practically perfect.

☐ A Kodak carrying case for my camera. I think a lot of that camera; and even though I've been lucky so far, there's always the risk of nicks and bumps when a camera travels around as much as mine does.

☐ A Kodak All-Metal Printer, Model 3. Maybe a print frame is all right if you only do an occasional contact print—but I like to make contacts of everything for study before enlarging, and also for album use. And the Kodak All-Metal Printer is the one I want; it's well built, handles negatives up to 4x5 as well as small ones, can be used for 35mm. strip printing, and has superior evenness of illumination.

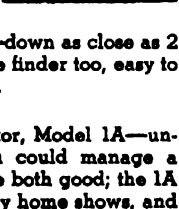
☐ A new Kodaslide Table Viewer. Have you used one, and observed the images it projects from 2x2 color slides? You'd almost think you were looking into the original scene, the pictures are so vivid and "three-dimensional." And the operation is smooth as silk.



☐ A Kodak Portable Miniature Enlarger, if you can manage it. You know that right now I haven't got space to set up a full-time darkroom; but the Kodak Portable disassembles and packs into a small case that I can tuck away in the hall closet. And it's a real enlarger, too—goes up to 9 diameters on the baseboard, and more if you focus it on the floor or wall; has a triple-condenser illuminating system, and a choice of Lumenized Kodak Ektar or Ektanon lenses; and weighs only 12 pounds packed. I could even take it with me on vacations.



☐ A Kodak Service Range Finder. It won't cost much; it takes only a thimbleful of space in the gadget bag; and it will really do right by me when I come to measuring those troublesome short distances—down as close as 2 feet. It's a split-field range finder too, easy to line up even in dim light.



☐ A Kodaslide Projector, Model 1A—unless you figure you could manage a Model 2A for me. They're both good; the 1A has plenty of power for my home shows, and

it costs less; the 2A has a choice of two lenses—a 5-inch f/3.5 and a 7 1/2-inch f/4—has an all-aluminum cast lamphouse, and a built-in tilting adjustment. The lenses are Lumenized, too, to bring out all the snap and sparkle of my Kodachrome slides.

☐ A Kodak Flashholder, to fit my camera. I've been holding off because I knew Christmas was coming, but I can't hold out much longer; flash work is just too interesting to pass up, especially with midjet bulbs so inexpensive and easy to carry.

☐ A Kodak Vari-Beam Standlight, that I can use for photoflood shots with either a wide beam or a narrow beam. I've looked at the Standlight, and it's a real piece of equipment—practically studio stuff. Uses a No. 2 photoflood, you know, and that big anodized aluminum reflector really pours out the light. It's rugged, too, with a steady, weighted base you can rely on.

☐ A Kodak Vari-Beam Clampight. It has the same light output as the Vari-Beam Standlight, and the same variable-width beam feature; but it has a clamp instead of a stand, so you can hang or attach it almost anywhere.

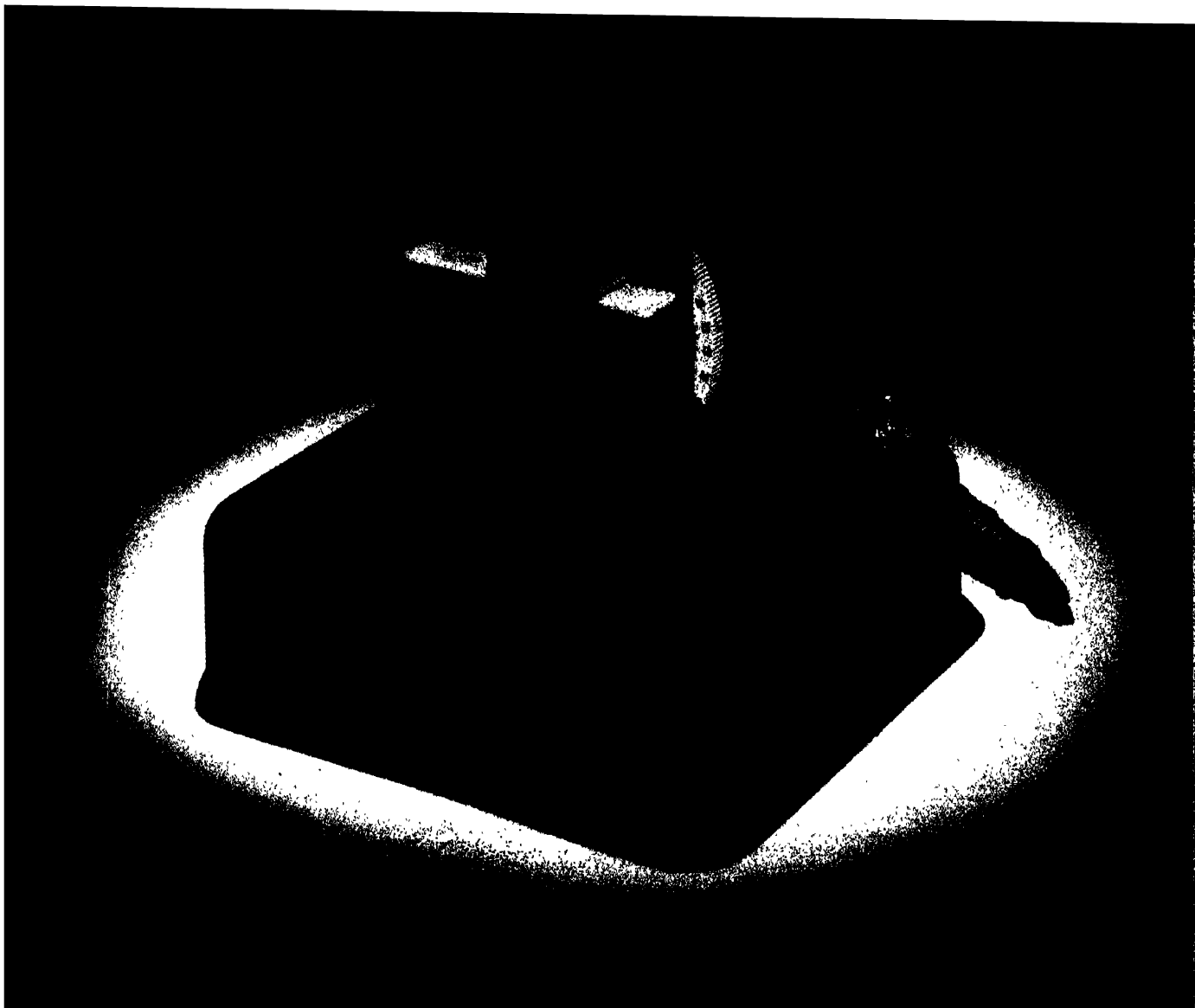
☐ A Kodak Filter Case, to hold my filters, lens hood, and so on. The way I carry them now, they're sure to get scratched or broken—and a filter case will protect them for me, as well as keep them organized and handy for use.



☐ A supply of Kodak enlarging paper, so I can put together that big book of my best pictures before the winter is over. I've circled my preferences for you right here:

Paper	Surface	Contrast
Kodabromide	E,F,G,N,P	1,2,3,4,5
Kodak Platino	F,G,P,Y	2,3
Kodak Opal	B,C,G,P,H,Q,L,U,R,S,Z	
Size: 8x10, 11x14; Sheets: 100, 250, 500		

And thanks a lot. I know you'll do the best you can.



A Precision Color Densitometer—At a Home-Darkroom Price

CREATED both for color and for precise work in black-and-white . . . comparable in accuracy to densitometers in the \$100-\$500 price range . . . the new Kodak Color Densitometer, Model 1, above, offers the advantages of laboratory control not only to professional photographic studios and photoengravers, but also to serious amateur photographers—at a price of only \$50.

This precision instrument can now be had from your Kodak dealer.

Secret of the low price is volume production—justified by expanding interest in color photography, and broad need for an accurate densitometer at rock-bottom cost.

Secret of the instrument's accuracy is an entirely new type of optical wedge—made of a special plastic in which minute particles of graphite are suspended. The optical density of such a plastic can be controlled within extremely close limits. The wedge itself is circular, its periphery smoothly graduated from thick to thin so as to yield a *straight-line* change in density from 3.0 to 0.0 (0.1% transmission to 100%). Since the change is

linear, dial calibrations can be spaced evenly from end to end of the reading scale, with no troublesome crowding.

Readings are readily made to the center of an 8x10-inch negative, and densities up to 4.0 can be measured by employing a neutral density filter of about 1.0. For analyzing color

transparencies in which no gray scale appears, three Kodak Wratten Filters are supplied with the densitometer.

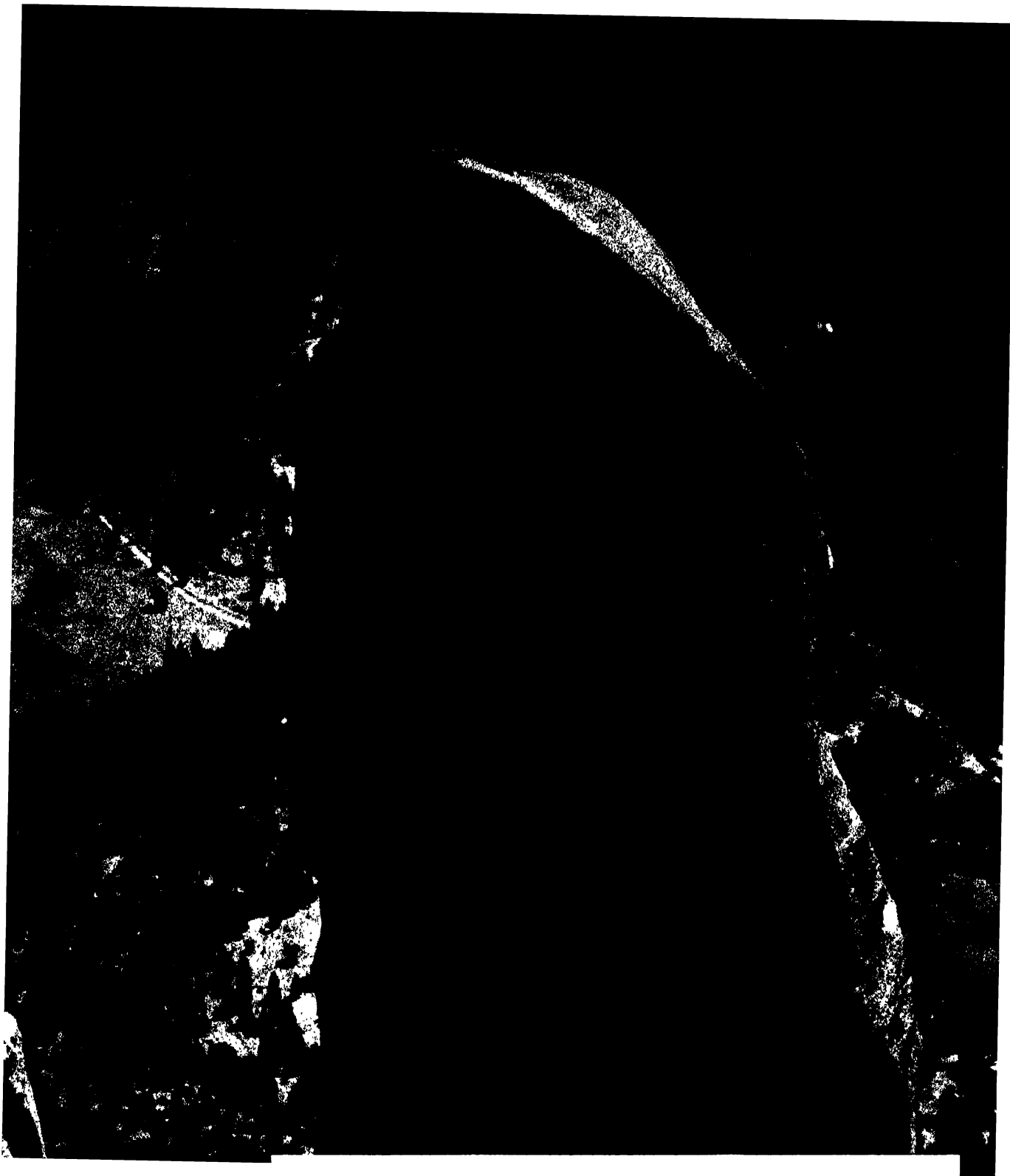
If you are interested in color, or precision, in black-and-white, see this new instrument at your Kodak dealer's. It belongs in your darkroom.

Kodak Color Densitometer, Model 1—Specifications and Details

Type: Visual, direct-reading, non-electronic (no warm-up period required). **Operation:** On 110 to 125 volt, 50 to 60 cycle AC. **Illumination:** Two independent miniature lamps, .60-amp., 5.8-volt, one beamed through test material, the other through adjustable optical wedge, meeting in the scanning head. **Optical Wedge:** Graphited plastic, graduated in thickness to yield linear change in density, mounted to revolve in light beam. **Range:** 0.0 to 3.0 (to 4.0 with neutral density filter); ample light output to handle high densities. **Stage:** Non-glare;

full-intensity spot limited to 1.25mm. for precision readings; illuminated surround to aid in selection and positioning of test area, reads to center of an 8x10 film. **Readings:** Direct from dial scaled in equispaced steps of density .05. Rapid zero setting. **Filters:** Kodak Wratten No. 70 (red), 74 (green), and a blue, in sliding frame, with click stops. **Dimensions:** 9¼ inches wide, 8½ deep, 7½ high. **Price:** \$50.





Conquest of "Lost Arrow" — ANSEL ADAMS

The film used for this picture . . . **KODAK SUPER-XX FILM** . . . speaks for itself. It enabled Mr. Adams to stop down to a small aperture ($f/22$) in a shot where great depth of field was desired to register a spectacular scene in all its varied detail. Use Kodak Super-XX Film for *your* unusual shots . . . At your Kodak dealer's. Eastman Kodak Company, Rochester 4, N. Y.

"Kodak" is a trade-mark

exhibition committee liked it so well that they reproduced it in their catalog, and the photographic editor of a large daily newspaper thought it so outstanding that he gave it a really big production. All of which was not bad for a picture condemned for having "no interest."

Then the picture (a color slide) was submitted to another international exhibit where it received second place and a silver medal. The slide was then purchased for the permanent art collection of a large State. Remember, the first judge said, "not picture material."

What we are leading up to is this: the only opinion of a picture that really counts is that of the maker. If the maker likes the picture, it is good regardless. Of course, if a number of judges at more than one activity do not select it for a competition award or exhibition acceptance, it might be just as well to withdraw it from such activities, but don't let the opinion of one individual get you down at any time.

Many judges do give a great deal of help with their comments. There are, however, many other judges who are incompetent and not to be taken seriously. These can often be recognized by their parroting of the so-called "laws of composition." Whoever the judge, and whatever the comments, listen carefully for whatever you find useful and forget the rest. — KAB

Slide Competition

Each season the PSA Color Division conducts five International Color Slide Competitions for individuals. These contests are proving grounds since each contestant receives a competent evaluation and criticism of his slides.

The first contest of the new season was off to a good start with 78 entrants submitting 311 slides. Entries were received from Canada, Hawaii, India, Mexico and the United States. A sterling silver medal was awarded to Raymond F. Ahern (Calif.) for "Dainty Bess." Other winners were "Aqua Tilted," S. Wayne Smith (Utah); "Red Onions," Paul J. Wolf (New York); "Oranges," Raymond F. Ahern; "Homesteader," S. Wayne Smith. The top three winners are reproduced elsewhere on this page.

Honorable mentions were awarded to Robert Beese (Penna.); Ted Bokor (Calif.) John Bright (W. Va.); Dr. J. F. Burgess (Canada); W. K. Clark (Canada); George Clemens (Ohio); Wm. D. Fuguet (New York); Chas. A. Howe (Ill.); Alton J. Parker (New York); S. V. Gopal Row (India); W. H. Savary (New Jersey); Mildred Shull (Penna.); Owen K. Taylor (New York); J. J. Tillbeck (Calif.); Ruth E. Tremor (New York); B. R. Wattles (Fla.); Sandra Thaw (Wash. D. C.); Theresa Whiteside (Calif.); and Paul Wolf, (New York).

The November contest was judged in Sacramento, California (report will appear in the next issue). Deadlines for the remaining three contests are January 20, 1949; March 20 and May 20. For entry form write to Blanche Kolarik, 2824 S. Central Park Ave., Chicago 23, Ill.

Coming Exhibitions

4th Chicago Nature, at Chicago Natural History Museum, Feb. 1-28. Deadline Jan. 17. Four slides, \$1. Forms Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

Whittier California, at the Whittier Art Gallery, Feb. 13-27. Deadline Jan. 31. Four slides, \$1. Forms: Willis E. Reynolds, 417 N. Pickering Ave., Whittier, Calif.

Rochester, at Rochester Memorial Art Gallery, Mar. 4-13. Deadline Feb. 3. Forms: David F. Adams, Exhibit Director, Memorial Art Gallery, Rochester 7, N. Y.

San Francisco, March 5-12. Deadline Feb. 19. Four slides, \$1. Forms: Alice Cooper, 1 Montgomery St., San Francisco 4, Calif.

Pittsburgh, at Pittsburgh Art Museum, March 18-Apr. 17. Deadline March 2. Four slides, \$1. Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Penna.

NEWS & NOTES

Oval Table Society

The Oval Table Society, Inc., reports President Joseph M. Bing, FPSA, recently elected the following outstanding contributors to the advancement of photography to Associateship in the Society:

JOSEPH COSTA, Chief Photographer of King Feature Syndicate, Past President of National Press Photographers Association.

BRUCE DOWNS, Photo Editor of *Collier's*.

JOSEPH J. HARTLEY, Past President of Metropolitan Motion Picture Club, winner of Percy Maxim Award, 1944; Fellow of Amateur Cinema League.

P. H. OELMAN, FPSA, of Cincinnati, Ohio, famous exhibitor and lecturer, National Chairman of 1948 PSA Convention.

HOWARD A. SCHUMACHER, APSA, Vice President of Graflex, Inc., Past President of National Association of Photographic Manufacturers.

In Memoriam

It is with deep regret that we announce the death of the following PSA members in 1948:

Charles B. Charmatz, Royal Oak, Mich.
Charles K. Etherington, Upper Montclair, N. J.

Solomon Goldstein, Brooklyn, N. Y.

William H. Hudson, Providence, R. I.

Robert C. Ingle, Corvallis, Ore.

Harry Kent, Hollywood, Calif.

Arthur C. La Dow, Woodbury, N. J.

Paul Lundslett, Detroit, Mich.

Dr. M. C. Manett, New Orleans, La.

Ross W. McKinstry, Hindsville, Ill.

D. E. Poling, East Providence, R. I.

Capt. Richard Rogers, San Francisco, Cal.

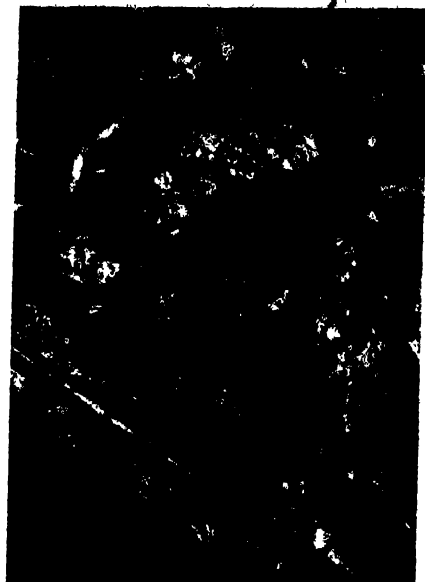
Dr. Samuel E. Sheppard, Hon. FPSA, Rochester, N. Y.

Dwight B. Taylor, Phoenix, Ariz.

Frederick Walters, Brooklyn, N. Y.

Charles B. Charmatz

CHARLES B. CHARMATZ, Life Member of the PSA, died in Detroit on October 2 at the age of 50. A resident of Royal Oak, Mich., Mr. Charmatz had been sales manager of the Surface Combustion Company in Detroit for the past eight years. He was born in Hungary. Survivors include his widow, a daughter and a son.



AQUA TILTED

S. W. Smith

New Headquarters Fund

In addition to those donors previously listed in PSA JOURNAL, the following have contributed to the *New Headquarters Fund* during September:

Abbott, Gordon C.	Hayman, Alfred H.
Baker, Carl S.	Horne, R. B.
Bingaman, Frank	Kadown, Francis M.
Bourrie, Laurence J.	Kalten, Albert
Bratton, William B.	Nelson, Wallis
Casterlin, Charles C.	Norris, Dorothy I.
Church, Dr. Aaron	Probert, Edward
Cunningham, Alfred C.	Quellmalz, Fred Jr.
Dauwalter, F. S.	Randall, Floyd C.
Dunnington, Guy A.	Rinne, Horst
Doyle, Conan J.	Searle, Claxton
Getzenander, Charles W.	Shopp, John C.
Gloomis, Julian J, Sr.	Tande, Malvin
Green, R. C.	Treadwell, Walter G.
Grush, Elmer B.	Williams, Keith M.
Haboush, Stephen A.	Witt, William F., Jr.
Ham, Edwin R.	Wold, Ivan
Hasty, Carl S.	Wrlston, Mrs. Barbara C.
Hauser, W. J.	Young, David L.

Photochrome Club of San Francisco

Additional donations received during October were:

Anonymous	Massingham, H. J.
Adams, Elmore C	Mc Intosh, W. R.
Alford, Mrs. Laura T. C.	Mc Keever, Danny
Arnold, Earl L.	Mc Laughlin, Wilbur A.
Arnold, Paul	Mc Master, John
Augustine, Capt. J. W.	Meyers, Walter S.
Bieber, A. A.	de Moya, A.
Blackford, Margaret	Moyer, Foster E.
Boldrick, Ernest H.	Oliver, Clayton B.
Carstens, Henry R.	Payne, E. R.
Cook, Otto W.	Pestrecov, Konstantin
Delfs, Robert A.	Pipkin, H. C.
Faw, J. Enoch	Russell, M. E.
Fiedler, William S.	Ruttger, Fred W.
Frith, Hugh Walter	Sanford, George E.
Futterer, Andrew	Sauer, Edith S.
Green, Newton B.	Schmidt, Lyle F.
Hargrave, Thomas J.	Schradle, Dr. F. V.
Jablonski, Brownie F.	Schumacher, H. A.
Lewis, Eric H.	Sminkey, Sylvia S.
Lugg, E. Curtis	Tarkington, Ralfe G.
Lyndes, Byron A.	Tremayne, B. W.
Mannes, Leopold	Wightman, Dr. E. P.
Mason, John R.	

The goal of the fund is \$5,000.00 of which 532 members have contributed \$2921.48 as of this date.

PSA Convention Draws 700

More than 700 PSA members and guests attended the 1948 Annual Convention in the Netherlands Plaza Hotel at Cincinnati, O., devoting four busy days to hearing 50 addresses, viewing 15 motion pictures, and participating in more than 70 sessions, clinics, informal meetings, luncheons, and dinners. The Society's Honors were awarded to new PSA Fellows and Associates, the PSA Progress Medal and Stuyvesant Peabody and Clerk Maxwell Awards were presented, and St. Louis was picked as the 1949 Convention site.

The January 1949 PSA JOURNAL will present proceedings of the 1948 Annual Meetings in greater detail. Meanwhile PSA members attending will remember with pleasure the busy days, nights, sessions and other features arranged by Convention Chairman P. H. Oelman and his aides—Arthur Edwards, Clarence Ruchhoft, Harry Balthazar, Ernest Wilde, George Quinn, Jr., Bernard G. Silberstein, Kermit York, R. W. Alexander, J. F. Thompson, R. C. Kinstler, Sargent Marsh, Julian C. Bailey, F. Eliot Westlake, Hayden M. Huffman, Dr. Glenn Adams, Ed Heine, George R. Hoxie, Joseph Renz, Mrs. Clarence Ruchhoft, Paul Hynes, Walter Worthington, and many others. Effective organization and direction of the affair resulted in an event universally enjoyed.

Every Division and nearly every commit-

tee of the Society met at Cincinnati. Election of 37 new District Representatives and three Directors was announced. The new PSA National Council held its first meeting. The numerous meetings of the PSA Board of Directors were largely attended. Virtually all the Directors of the Society were in Cincinnati for the affair.

All Divisions of the Society held numerous meetings for their members and guests, presenting many papers of special interest. The exhibitions of still, color, nature, technical, and motion pictures enjoyed enthusiastic receptions and large attendance. The various clinics were attended by so many photographers as to tax seating capacities of the assembly rooms, and, in some cases, to create overflow crowds in the halls.

Many groups held informal sessions, both day and night. Additional features were field trips to Mt. Adams, Eden Park Greenhouse, Ohio River waterfront, Cincinnati "Times-Star" plant, and other points of interest to photographers.

Oelman Elected Chairman By PSA Honors Committee

P. H. Oelman, FPSA, of Cincinnati, Ohio, has been elected chairman of the PSA Honors Committee to succeed C. B. Neblette, FPSA, of Rochester, N. Y. Mr. Oelman will serve as chairman until the

annual meeting of the PSA Board of Directors in 1949, thus filling the unexpired term of Mr. Neblette, who has resigned but who will remain a member of the Honors Committee.

Under the direction of Chairman Oelman, the Committee now is preparing, for publication in PSA JOURNAL and elsewhere, a complete and detailed explanation of PSA Honors Committee policies and practices for the information of Honors candidates and other interested members of the Society. Plans also are being made for revising of the time schedule and other details which will accommodate both Committee and candidates for Honors. Currently, these plans contemplate that the final date for receiving Honors applications will be advanced several months.

BOOK REVIEW

PICTURESQUE NEW YORK, 1949 Calendar and Engagement Book, Edited by G. Manoha, Illustrated by Fred Stein, Lumen Publishers, 400 East 72nd St., New York 21, N. Y., 7x9, paper, \$2.00.

This photo-illustrated calendar and engagement book presents 61 original photographs of interesting New York City vistas as discovered and interpreted by Fred Stein. Illustrations in gravure contribute to the completely photographic atmosphere, and flat-opening plastic binding facilitates use.—VHS



Marsh Photographers

PSA BANQUET, Nov. 6th. Copies of the original, size 11 x 14, may be obtained by sending \$2.00 to PSAer Sargent J. Marsh, 229 East 4th St., Cincinnati 2, Ohio.

Peabody Award

The Stuyvesant M. Peabody Award for Pictorial Photography was won by Eldridge R. Christhilf, Hon. PSA. Presentation of the award was made by Stuart M. Chambers, APSA, at the Honors Banquet, Cincinnati, Ohio, November 6, 1948.

The award was established by Patrick H. Peabody in memory of his late father, Stuyvesant Peabody, FPSA.

Christhilf received the following citation, along with a medal:

"Among the most valuable of all the activities of the Photographic Society of America are the Photo Portfolios. Starting from a small beginning, the Portfolios have grown and expanded until now they cover not only the United States but many foreign countries. They are bringing pleasure and photographic advancement to countless photographers in all parts of the world.

"From the very beginning, Eldridge R. Christhilf has put his heart and soul into the Portfolio movement. He has given many weeks and months of his time to fostering this activity. Without his unselfish devotion of time and energy the phenomenal growth and advancement of the Portfolios would have been impossible.

"In recognition of his service to photographers everywhere, Eldridge R. Christhilf has been awarded the Stuyvesant Peabody Memorial Award for Pictorial Photography. This award is made annually to the man or woman who, during the year previous, has done the most for pictorial photography. In the case of Eldridge R. Christhilf it is particularly well-deserved. To him the award committee extends its congratulations and thanks."

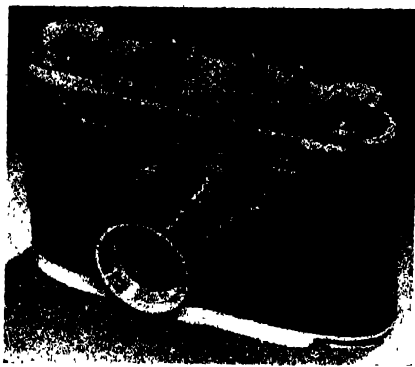
The committee which made the award to Mr. Christhilf included: Dr. B. J. Ochsner, FPSA; Stuart M. Chambers, APSA; Eleanor Parke Custis, FPSA; John R. Hogan, FPSA; Dr. James Fitzgerald, Jr., APSA; D. Ward Pease, APSA; Jack Wright, FPSA, Chairman.

WHAT'S NEW

By JACOB DESCHIN, APSA

The much-talked-about-but-where-is-it Gasparcolor Print for the man in the street is now here. Prints by this war-developed process are now being offered as a regular service by the Los Angeles studios of Gasparcolor, Inc. Orders are being taken by the company's agent, the Thirty-fourth Street Camera Exchange, 150 East 34th Street, New York. Basic materials for making the prints are supplied to Gasparcolor, Inc., by E. I. duPont de Nemours, Inc.

The initial service is limited to enlargements from 35mm and Banam color slides to 2¼ by 3¼ inches (in plastic case) and 4 by 6 inches (in folder). Prices are 75¢ each for the small prints, \$1.80 for the large. In quantities of three,



The New Bell & Howell "Foton"

the prices drop to 60¢ and \$1.50, respectively. Two- and three-weeks delivery is promised.

The current Gasparcolor is an improvement over the wartime version. It is said to have five times the exposure speed it had during the war, better color values, greater stability and wide latitude of tonal range, with highlights and shadows well reproduced and fine print definition.

According to Bella Gaspar, the inventor of the process:

"Gasparcolor Prints are made on Gasparcolor multilayer material which is coated on an opaque cellulose base. The material is composed of three light-sensitive emulsion layers coated on top of each other, each layer sensitive to a different part of the spectrum. Upon exposure from a color transparency with normal white light, each layer is simultaneously exposed and subsequently automatically processed to form a composite color image in natural colors.

"The material contains real dyes which are added directly to the emulsion. The dyes are azo dyes, which are known in the textile industry for their brilliance and stability. They have a high degree of light fastness."

A leading feature of the Cleveland trade show was a 4 x 5 daylight developing tank for processing color film and color prints at home. Using vane-type agitation, the Kolormatic tank, patterned after professional models, was introduced by Stapp & Thrush Manufacturing Company, Inc., Oklahoma City. The unit costs \$29.50.

The Kolormatic takes five pints of solution and accommodates six 4 x 5 or 3¼ by 4¼ sheets, or twelve sheets of 2¼ by 3¼. Metal vanes lowered into the tank move the solution constantly across the surface of individual sheets in hangers. Operation is manual. The device is a single unit into which the several solutions are poured through a large, light-tight funnel. The full Kolormatic line also includes multiple units for professional use and for processing color film.

A built-in automatic slide-changing mechanism and a new body design feature the first of a redesigned line of 2-by-2 slide projectors by the Society for Visual Education, Inc. The S.V.E. Entertainer 300 has a 300-watt lamp, a 5-inch coated

anastigmat lens and a micro-tilt elevator. Fifty cardboard mounts or 20 glass slides nested in the projector are moved into projection position by a plunger, then fed to a storage compartment within the projector. The Entertainer will sell for \$75.

A line of Glamorvu Lamp Transparency Viewers is being marketed by Stapp & Thrush Manufacturing Co., Inc., Oklahoma City. Made of white plastic with translucent diffusion and rear illumination, the viewers are offered in a wide variety of units for different size color transparencies and for displaying slides singly or in groups. Prices range from \$4.95 to \$14.95.

Cameras

Prewar favorites, Kodak Retina I and II, are back again, good as ever, but (ahem) a bit higher. The model I has a coated Schneider Xenar f/3.5 50mm lens, nine-speed Compur-Rapid shutter with speeds from one second to 1/500th, plunger-type body release and automatic double-exposure prevention, depth-of-field scale, automatic exposure counter, and a price of \$72.60. The model II has similar features plus a Schneider Xenon f/2 50mm, built-in combination range and view finder of the superimposed type, and price of \$197.63.

The Steinheil Casca, a new German 35mm miniature camera, announced by Instruments International, Inc., 543 Munsey Building, Washington, D. C., introduces five new ideas in miniature camera design.

Namely: A shutter-speed metal scale on the back of the camera for adjusting shutter action up to 1/1000th of a second, a lever that adjusts the built-in synchronization to permit use of regular flash lamps as well as the long-peak focal-plane type; a combined view and range finder that adjusts automatically to the focal length of the lens in use; a ball-bearing, twist-lock lens mount; and a swing back hinged on the long side. The price is \$160, with a 2-inch Steinheil f/2.8 lens. Accessory Steinheil lenses, interchangeable with the regular lens, are the 35mm f/4.5, the 85mm f/2.8 and the 135mm f/4.5.

Another German import, handled by the Camera Specialty Co., Inc., 50 West 28th Street, New York, is the Adox all-metal folding camera, taking eight pictures 2¼ by 3¼ size or, with mask, sixteen pictures 1½ by 2¼ inches. Model I, with f/4.5 lens in Vario shutter, sells for \$39; Model II, with f/4.5 lens in Prontor shutter, \$56.50.

The Ciro-flex, the increasingly popular twin-lens reflex cameras, are now equipped with built-in synchronization. The Model D, with the Alphax synchro-shutter, is \$83.50; the Model E, with the Rapax, is \$113.70.

The Kodak Tourist Camera with the f/4.5 lens was such a good idea that the makers decided to put out three more Tourists, namely, the Kodak Tourist f/6.3, the f/8.8 and the Kodet lens model. The

principal difference between them is the lens and shutter. Otherwise, they are about the same as the original, featuring a cast aluminum body, removable back, Kodadur finish, Tenite top trim, built-in shutter release, enclosed eye-level viewfinder, and built-in flash synchronization.

The f/6.3 has a Kodak Anaston Lens, Kodak Flash Diomatic shutter with speeds of 1/25, 1/50 and 1/100, time and bulb, and lists at \$46.50. The f/8.8, at \$36.50, has the same though slower lens and shutter. The Kodet fixed-focus model has a Flash Kodon shutter, offering time, bulb and instantaneous exposures, and sells for \$25. These prices do not include the excise tax.

The Clarus 35mm camera will soon be available with a choice of interchangeable lenses. A wide-angle 35mm coated Wollensak Raptar f/3.5 (\$69) and a 101mm Wollensak Raptar coated f/3.5 (\$97.50) will be interchangeable with the regular 50mm lens. With the standard f/2.8 lens the camera costs \$116.25, with the optional f/2, \$168.50.

The Clarus features a temperature-proof focal plane nylon shutter which is not affected by extreme changes from hot to cold. The shutter also is proof against accidental wettings. The Clarus has

speeds from bulb to 1/1,000th of a second, built-in synchronization and a coupled split-image range finder.

An addition to the Argoflex family is the Model EM (\$64.40). It is equipped with an automatic shutter with speeds from 1/10th to 1/200th, time and bulb, and a Vorex 75mm f/4.5 taking lens stopping down to f/18, which is coated, anastigmatic. The camera is mounted in an aluminum case, a magnifier is built into the focusing hood, the film size 2¼-by-2¼ inches, taking twelve pictures on 620 rollfilm. An eveready leather carrying case is available at \$8.50.

A rotating stage plate holding three Leica cameras and called the Tricoplat has been designed by E. Leitz, Inc., 304 Hudson Street, New York, principally for use in macro and micro medical photography. The device is said to be particularly useful when photographing the same specimen in rapid sequence on different film materials, for example, color film, black-and-white film and reversible positive film.

Leitz also has in production a Synchronized Triple Flash Unit as an accessory to the Leica IIIc and the Focalslide. It is intended for the photography of live insects or where conditions of vibration may

occur with fragile specimens. Three lamps going off at the same time synchronized to speeds up to 1/1,000th second can be quite an advantage in such cases.

And here's an inexpensive little job for a change, the Jem Jr. 120 all-metal box camera selling for \$4.39. It takes eight pictures 2¼ by 3¼ on 120 film, has large horizontal and vertical view finders, a suitable lens and lever shutter for snapshots and time.

Darkroom

Something really new in enlarging light sources is the High-Efficiency Mercury-Arc Enlarging Bulb introduced by the Elwood Pattern Works, Inc., Indianapolis, Ind. Principal features of the 75-watt lamp, which is an ordinary enlarging bulb with an arc sealed in it, are its coolness and its high intensity. The speed of the light, said to be thirty times faster than that of a tungsten bulb of the same size, permits enlargements to be made on contact papers.

The makers say the lamp gives more image contrast than condensers, therefore it requires softer grades of paper than normally used. Despite the contrast, good shadow detail is retained. The lamp screws into the socket of the enlarger, and the enlarger cord plugs into an auto-transformer. The price of the bulb, which has a working life of 500 hours, and the transformer is \$54, renewal bulbs \$24 each.

For the juvenile touch, here's an item from Sun Ray: the Aristocrat, a simple enlarger selling for only \$14.95 and making 8-by-10 enlargements from 2¼-by-3¼ negatives. Complete with lens too! Not a bad little job for the money and a little-to-lose investment for the man, woman or child who wants to take a flyer at enlarging without spending much.

The lamp housing of the all-metal enlarger takes an ordinary household 60-watt lamp, has an opal glass for diffusion and rides on a telescoping channeled aluminum inclined post. Other features are a telescoping focusing lens mount; an 11-by-14 metal baseboard and a 12-by-15-by-6 folding carton with handle into which the entire unit can be placed for storing or carrying.

Another inexpensive darkroom item is the Compco Model 360 contact printer for negatives up to 4 by 6 inches and featuring argon lighting. The unit costs \$15.53 and contains four argon lamps, with individual switches, a design patterned after the professional printers of this type made popular during the war. The printer is all-metal, with baked enamel finish.

The Time-O-Lite people have an 8-by-10 contact printer that may interest the professional boys, since the price is \$144.50. Control of light intensity and light diffusion is effected by means of two knobs on the front of the printer. One knob operates a rheostat to vary the strength of the light from very weak to very bright to match the density of the negative.

psa

DEVELOPER RR 11-D — STOCK SOLUTION

Recommended formula for RRembrandt chlorobromide paper, Use, Defender S-55X safelight.

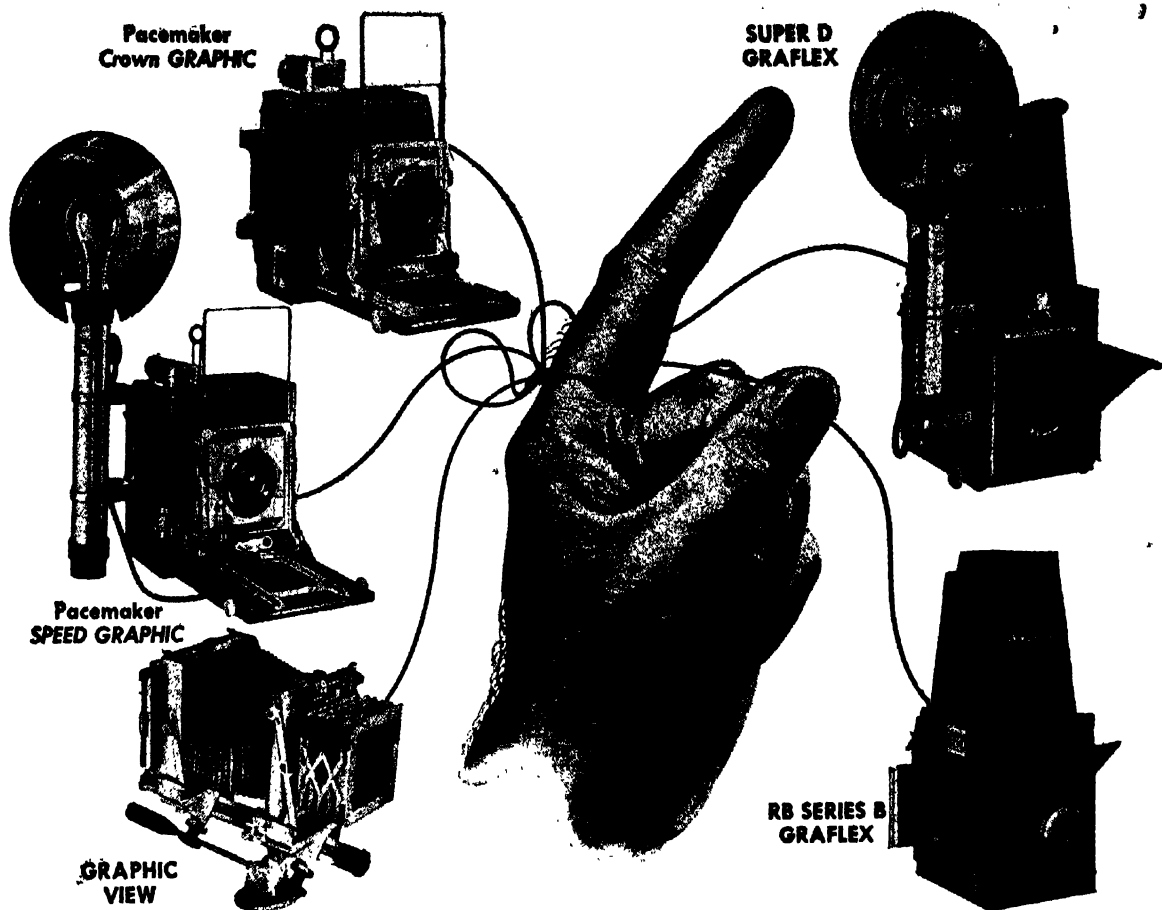
	Metric	Avoirdupois
Water (at 50° C or 125° F.).....	500 cc	16 ozs
Metol	2.5 grams	35 grains
Sodium Sulphite (desiccated).....	37 grams	1¼ ozs
Hydroquinone	10 grams	145 grains
Sodium Carbonate, monohydrated... (if desiccated use).....	43 grams (37 grams)	1 oz 200 grains (1¼ ozs)
Potassium Bromide.....	5.0 grams	70 grains
Add cold water to make up to.....	1.0 liter	32 ozs

(Dissolve chemicals in the order given.)

DEVELOPER VARIATIONS

Variations	RR 11-D Stock Solution	Water	Approx Relative Exposure Time	Recommended Time of Development	Effect
Normal Dilution	1	2	Normal	1½ min @ 68° F	Normal Print
Extra Dilution *	1	4	plus 50%	2 min @ 68° F	Lowers Contrast
Increased Concentration	1	1	minus 10%	1½ min. @ 68° F	Increased Contrast
Development Tolerances	1	2		1 min to 3 min at 68° F	Tone a little colder with longer developing time
Addition of:	(Normal Dilution)				
Potassium Bromide	Added Bromide, up to 50 grains per 32 ozs of stock or 3¼ gms per liter of working solution			2 min or more at 68° F	Increases warmth of tone
Sodium Carbonate	May be increased to twice normal			1½ min. @ 68° F	Gives colder tone

* A given volume of diluted developer will naturally not develop as many prints as the same volume of developer at normal strength.



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PHOTO-TECHNOGRAPHY

Official Publication of the Technical Division

of the Photographic Society of America



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Photographic Society of America

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All articles and notes of a technical nature for inclusion in this Section should be addressed to the Technical Editor, H. Lou Gibson, APSA, at 343 State Street, Rochester 4, New York.

Techlocalities

A highlight of the PSA Convention held in Cincinnati, Ohio, November 3-7, with more than 700 photographers and technicians in attendance, was an all-day clinic of the Technical Division on "Photography in Industry." With Frank E. Carlson, APSA, chairman, presiding, William Swann briefly summed up the place of photography in industry. He was followed by Frank Smith, who discussed "Photographic Reproduction of Engineering Drawings," and William Rudd, on "Documentary Copying." J. A. Ochsner presented a paper on "35mm Projection Slide Service and Catalogue Listing Photography."

After a Technical Division luncheon, the clinic was resumed with a motion picture, "At Your Service," by Frank Smith, and a paper by W. D. Baker on "Dehydrated Emulsions in Industrial Photography." The program was concluded with an open forum.

Among the other outstanding technical papers presented were those by J. I. Crabtree, FPSA, "Rapid Processing of Films and Papers"; Edward H. Loessel, "Making Duplicates of Color Transparencies"; H. G. Morse, "High Speed Flash Photography in Black and White and Color"; H. A. Miller, "Direct Positive Transparencies by Chemical Reversal"; Thomas G. O'Leary, "Photosensitive Glass"; Dr. J. H. Webb, "Photographic Plates for Use in Nuclear Physics"; Dr. W. Vanselow, "Latensification Studies with Sodium Perborate"; Harvey P. Rockwell, APSA, "Light Measurement in Photography"; Allen Stimson, "Exposure and Light Measurement."

The first PSA Progress Medal Award was made to Dr. C. E. K. Mees, Hon. FPSA, before an audience of 900, after which Dr. Mees presented the Progress Medal Lecture, discussing the work of the Kodak Research Laboratories.

Dr. Edwin H. Land read a paper entitled "A New Camera for One-Step Photography" and demonstrated the first production model of his one-minute camera.

Binghamton Program

Dec. 15, 1948 — Charles Austin and Phil Mikoda, Ansco; Graphic Arts Meeting.

Jan. 19, 1949 — William H. Fritz, National Carbon Co.; "Battery-Capacitor Photoflash Synchronizer."

Feb. 16, 1949 — A. F. Turner, Bausch & Lomb Optical Co.; "Evaporated Films in Photography."

March 16, 1949 — Lloyd E. Varden, Pavelle Color, Inc.

April, 1949— Engineering Society Dinner.

Los Angeles Section

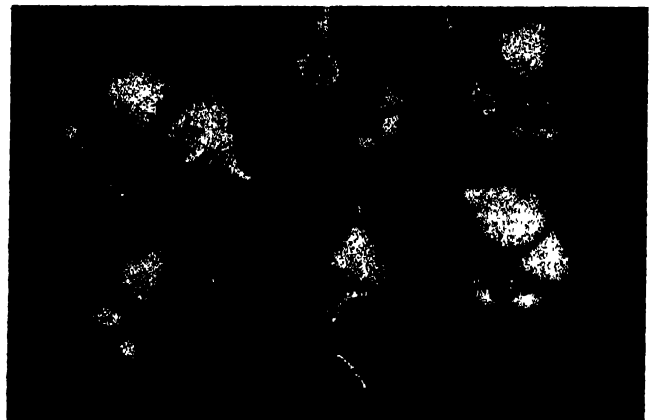
The Southern California Section of the Technical Division resumed their monthly meetings at the Fred Archer School of Photography late in September.

Frank Wilbar, president, introduced E. Baskerville of McGraw Colorgraph Co. and the University of Southern California, who spoke on "Masking."

J. Philip Bambara was appointed chairman of a membership committee.

The Section decided to hold meetings at different places in Southern California in order to bring its interesting meetings within reach of all members of the section. Anyone interested in attending or in becoming members should write to: J. Philip Bambara, 2510 W. Seventh St., Los Angeles 5, Calif.

HANTKENIA — A microscopic organism found in the sand of the ocean between Florida and Cuba at a depth of 3000 feet. Photo from PSA Technical Exhibit by F. W. Rolshausen, Humble Oil and Refining Co.



The Optics of Tilted Planes[†]

By A. E. NEUMER *

PERHAPS ONE of the biggest anomalies in photography today is the fact that by far the greatest majority of photographs are made with the film plane oriented at right angles to the optical axis of the camera lens, in spite of the fact that the object space being photographed will invariably contain subjects oriented at many random positions with respect to the optical axis. And perhaps an even bigger anomaly is the fact that in most photographs, the photographer is asking the lens to do a job which optical theory tells us is impossible.

But the average photographer is not one to be deterred simply because the theory says it is impossible, and so, in spite of the engineers and the physicists, he goes about his business just as if they never existed, and his results are certainly justification for his efforts.

What then is the answer to this apparent clash between practice and theory? Before the photographer completely loses faith in the physicist, let us investigate the facts about formation of an image by an optical system such as a photographic lens.

Formation of an Image

To start with, for every position that an object might occupy with respect to a lens, there is a corresponding position for the image. In other words every object has an image, that area to the right of the lens in Figure 1 being known as the object space and that area to the left as the image space. To be sure, for objects in the space immediately adjacent to the lens, the image will not be real in the sense that it could be seen on a ground glass, but, nevertheless, for purposes of accuracy it must be stated that there would still be an image which the physicist has chosen to call "virtual." Since virtual images have no practical meaning to the photographer, as they cannot be photographed as such without auxiliary equipment, and since it is only the small region between the lens and its focal points where a real object would have a virtual image, they can be disregarded. We can state that an optical system, therefore, transforms a real three-dimensional object space into a real three-dimensional image space. If we have a well cor-

rected lens, the image space will be a true point for point representation of the object space.

But let us consider the case of the photographic camera. It is obvious at once that we are trying to record a three-dimensional image on a two-dimensional photographic plate. Is it no wonder then that the problem seems impossible at first glance. As every photographer well knows, it is possible and this is where additional theory has to be advanced to account for the facts of practice.

Referring to Figure 1, the planes AB, CD, and EF, are imaged in the planes A'B', C'D', and E'F', respectively. Obviously, if the photographic plate is put at A'B', only the plane AB will be in perfect focus. But, practically speaking, the image of everything between CD and EF will not be sufficiently *out* of focus at A'B' to be detected, thus giving rise to the term depth of field. Many factors effect depth of field, such as stop opening, distance focused on, the photographic film, the observer, and the definition of the lens itself. For any set of conditions there will be a three-dimensional region in the object space which will be "in focus" in the plane of the two-dimensional photographic plate. In Figure 1, if the semi-field angle of the lens is α , this region will be bounded by CDFE, remembering, of course, that this is only a two-dimensional drawing and the actual "in focus" object space will therefore be conical (though truncated).

Without disturbing the lens, let us rotate the photographic plate about the point P', as shown in Figure II.

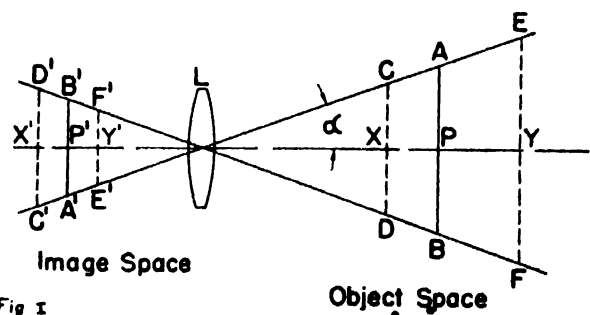


Fig 1

FIG. 1. With a well corrected lens, the image space will be a true point for point representation of the object space.

* Hausch & Lomb Optical Co., Rochester, New York.

† From a paper presented before the PSA 1947 Convention, Oklahoma City.

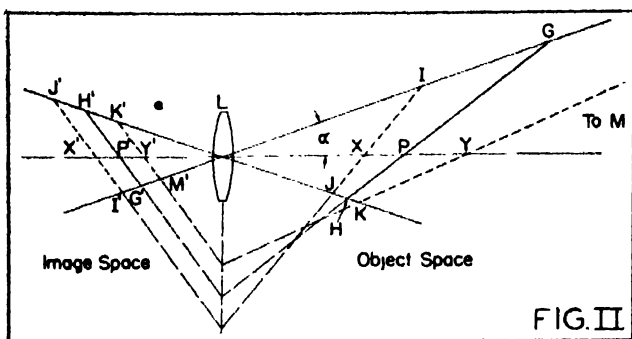


FIG. II. Both the depth of field criteria and the angle α are the same as in Fig. 1, but notice the increase in area of the object space which is now "in focus"

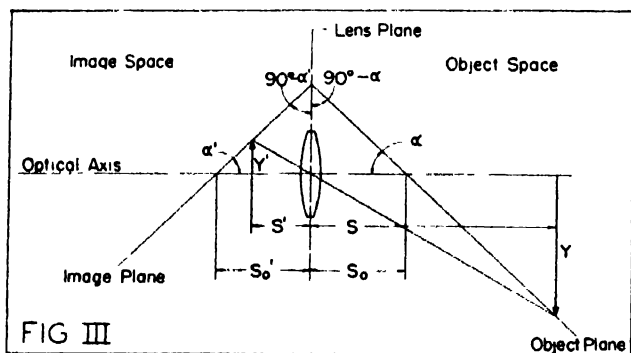


FIG. III. The extensions of the two planes intersect on a plane through center of the lens and at right angles to the optical axis.

As before there is a region such that any image within it will be in satisfactory focus on the plate. Thus, if $H'G'$ represents the plate, this region in the image space will lie between $J'I'$ and $K'M'$, which, when transformed into the object space, will become the area $JKMI$, again conical. Both the depth of field criteria and the angle α are the same as in Figure I, but notice the increase in the area of the object space which is now "in focus." The position of the lens with respect to the object space has not been changed, the only thing being different is that the plane of "perfect" focus has been shifted from AB to HG .

Since this simple maneuver is the basis for all of the swing movements used in photography, it might be well to establish definitely the relationship between any given plane in the object space and its conjugate plane in the image space, as for example HG and $H'G'$. Expressed qualitatively, it turns out that the extensions of the two planes would intersect on a plane through the center of the lens and at right angles to the optical axis. This can be proven mathematically by referring to Figure III.

First of all the relations between S and S' and Y and Y' are well known as follows:

$$\frac{1}{S'} - \frac{1}{S} = \frac{1}{f} \text{-----Equation 1}$$

where f equals the focal length of the lens;

$$\text{and } \frac{Y'}{Y} = \frac{S'}{S} = \text{magnification} \text{-----Equation 2}$$

Now the equation for the object plane is simply:

$$\begin{aligned} Y &= (S - S_0) \tan \alpha \\ \text{and } Y' &= \frac{S'}{S} (S - S_0) \tan \alpha \\ \text{or } Y' &= S' \left(\frac{fS'}{f - S'} - S_0 \right) \tan \alpha \\ &= \frac{fS'}{f - S'} \tan \alpha \text{-----Equation 3} \end{aligned}$$

But the equation for the image plane is:

$$\begin{aligned} Y' &= (S' - S_0') \tan \alpha' \\ &= \left(S' - \frac{fS_0}{f + S_0} \right) \tan \alpha' \\ &= \frac{fS' - fS_0 + S_0S'}{f + S_0} \tan \alpha' \text{-----Equation 4} \end{aligned}$$

By combining equations 3 and 4:

$$\frac{fS' - fS_0 + S_0S'}{f} \tan \alpha = \frac{fS' - fS_0 + S_0S'}{f + S_0} \tan \alpha'$$

$$\text{Therefore: } \tan \alpha' = \frac{f + S_0}{f} \tan \alpha \text{-----Equation 5}$$

$$\text{and } S_0 = f \left(\frac{\tan \alpha'}{\tan \alpha} - 1 \right) \text{-----Equation 6}$$

It is obvious that:

$$\begin{aligned} D &= -S_0 \tan \alpha \\ \text{and } D' &= -S_0' \tan \alpha' \end{aligned}$$

where D and D' are the distances measured along the lens plane from the optical axis to the point where the object and image planes respectively intersect it. Therefore:

$$\begin{aligned} D' &= \frac{-fS_0}{f + S_0} \cdot \frac{f + S_0}{f} \tan \alpha \\ &= -S_0 \tan \alpha \\ &= D \end{aligned}$$

and both intersections coincide on the lens plane. The case proven above has been for a thin lens, but the situation and proof is exactly the same for any thick lens, with the exception that the object and image planes

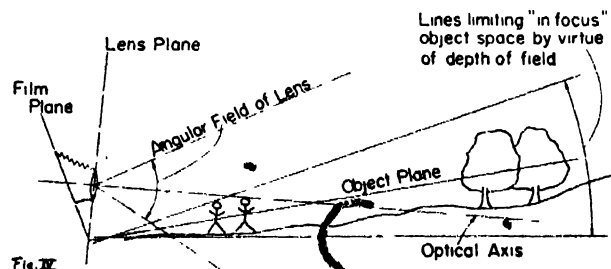


FIG. IV. How tilted planes can be used to advantage is shown in this representation of a landscape.

will now intersect on a plane somewhere between the first and second principal points. For most practical purposes this can still be considered as the plane through the center of the lens.

Thus, it has been proven that the "in focus" area in the object space can be changed simply by tilting the film plane with respect to the lens. Furthermore, it is obvious that by tilting the entire camera as a unit on the tripod, the plane HG in Figure II can be made to lie flat or stand on end, whichever meets the contour of the object space best. Since there are an infinite number of combinations of tilts which can be used, it is difficult to formulate any practical rules. There are, unfortunately, no simple relationships, and, as a matter of fact, there are several complicating factors which will be mentioned.

However, in general the following rules can be applied. First of all, avoid tilts where the object has height as well as depth, or in other words where the object is not essentially contained in a single plane. Secondly, do not use excessive tilts since it is obvious, if the full field of the lens is still used, that as the tilt increases, the necessary size of plate increases, and a point is soon reached where for a given camera there is no additional gain. Thirdly, stop down as much as possible since this will tend to increase the usable area in the object space, simply because it will increase the depth of focus.

Perhaps a typical scene will illustrate how tilted planes can be used to advantage. Figure IV represents a landscape where there is an object such as a group of people in the near foreground and a rolling hill in the background. First of all, select the highest objects in the foreground and the background, and consider the object plane of the scene to pass through the middle of each. Next tip the lens board or the whole camera forward, so that the optical axis of the lens intersects this object plane at a point just behind the foreground object. Now focus the lens for this point, and, finally, tip the film plane backward about its center until it intersects the object plane on the line through the middle of the lens, fulfilling the tip requirements. Actual composition and focusing, of course, is done on the ground glass, but a pencil sketch, such as Figure IV, is always helpful beforehand. Thus it is possible to secure a tremendous increase in depth of focus without having to stop the lens down to a prohibitive aperture.

Lest the reader get the idea that tilted planes are an answer for all photographic ills, let it be stated that there are two troublesome after-effects which are lying in wait for the unsuspecting. First of all, there is the matter of perspective which causes parallel lines to converge. Secondly, there is the problem of rectification, caused by the fact that tilting the image plane with respect to the object plane will foreshorten or lengthen the resulting image.

In regards to convergence of parallel lines, we know what happens if we look down a railroad track or up at a tall building,—all parallel lines in the object space, when observed with an optical system, have a vanishing point at infinity towards which they seemingly converge. Since the image space is merely a representation of the

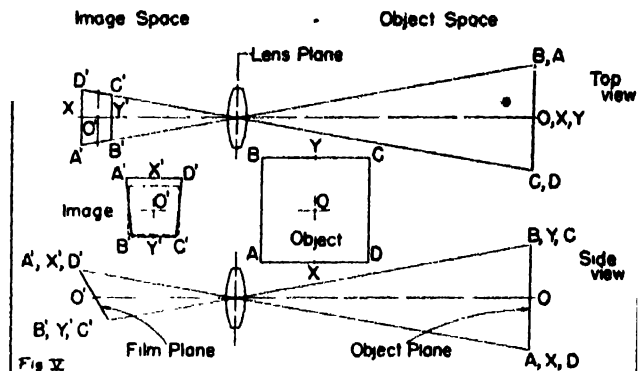


FIG. V. Once the tilt is put in, it may be necessary to tip the whole camera to get the object within the angular field of lens.

object space, the same is true with it. The reason for this effect will be explained below, and it makes no difference if the optical system is the human eye or a camera lens. Thus, if a photograph is made of a railroad track, for example, in the conventional manner with the film and lens perpendicular to the horizontal, then the tracks will actually converge at the horizon and no amount of tilting will correct this entirely. However, this looks natural to the eye and therefore no attempt is made to correct it.

But consider the case of a building or any object having vertical lines wherein the vanishing point is at infinity straight up in the sky, just as for horizontal lines it was at infinity straight out in space. Since in nature there are no vertical lines which even approach their vanishing point as is the case with horizontal lines, we are accustomed to seeing them as substantially parallel. Therefore the eye would immediately detect even a small amount of convergence on a photograph and the result would be displeasing.

The condition for maintaining parallel lines in the object parallel in the image is simply that the object and image planes be kept mutually parallel. Obviously, for horizontal lines this condition is only achieved when the camera is pointing straight down as from an airplane, but, as mentioned above, since the eye is accustomed to seeing these lines converge anyway, this condition on a photograph looks natural enough. Now if we start using tilted planes, it is not always possible to maintain the camera back parallel to both horizontal and vertical lines in the picture and still cover the desired area. In other words, once the tilt is put in, it may be necessary to tip the whole camera as a unit on the tripod to get the object within the angular field of the lens. If this is done, the positions of the vanishing points in the image space will not be in the same relative positions with respect to the film plane as they were originally. Thus in spite of the fact that we might have obtained much more depth of focus, the photograph will not look natural.

To see this effect refer to Figure V. In this case the film plane has been tipped, let us say, to increase the depth of field. In the "in focus" object space, however, we have a square object ABCD, which is oriented at right angles to the optical axis of the camera lens. Because the image plane is tipped, it will be imaged

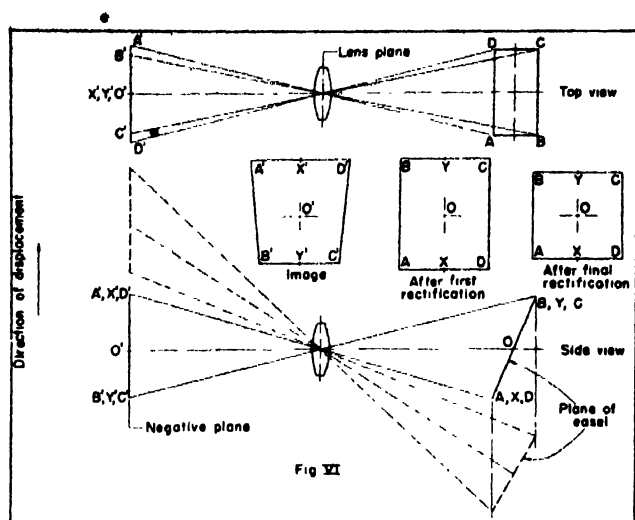


FIG. VI. To rectify a distorted image without enlarging it to size of the original object, one must have an enlarger in which it is possible to either tip the negative plane or the easel or both.

as a trapezoid $A'B'C'D'$. The dotted-line true square superimposed on this figure in the drawing shows the shape of the image if the film plane were held vertical through the point O' . Studying the trapezoid, it can be seen that the vertical lines tend to converge, and at the same time the image is lengthened from top to bottom. The reason is simply that in any lens, whether it be the human eye or the camera, the magnification is a ratio of the object distance to the image distance. Thus, both AD and BC are equi-distant from the lens, but their respective image planes are not, due to the tip in the film plane. (It must not be forgotten that the original object $ABCD$ is within the "in focus" object space and therefore will be "in focus" on the film plane.) Therefore the length $A'D'$ will undergo less reduction than the length $B'C'$. Obviously, if the film plane were not tipped, the image distances would be equal and the reduction for both lines would be identical. Also notice that the distances $O'X'$ and $O'Y'$ are unequal, in spite of the fact that the corresponding distances OX and OY in the object space are identical. Again this is the result of variation in magnification.

Now it should be obvious that, if the negative were projected back through the system using the same object and image distances, it would resolve itself again into a perfect square. However, this is not practical if the object is a long way from the lens. Let us suppose that we want to rectify this distorted image without enlarging it again to the size of the original object. To do this it is necessary to have an enlarger in which it is possible to either tip the negative plane or the easel or both.

Such a system is shown in Figure VI. In this case the easel has been tipped in order to make the sides of the square parallel. But, as can be seen from the drawing, the resulting image now becomes a rectangle. Final rectification is then achieved by displacing the negative parallel to itself in the direction shown and retipping the easel as indicated by the dotted lines, the final result being a square image of our original square object.

The amount of this displacement, which is the real secret of rectification, will depend on the tilt of the original negative, the magnification, and the ratio of the focal lengths of the taking and enlarging lenses. The mathematics of the situation are unfortunately rather complex and will be the subject of a subsequent paper, but, practically speaking, the actual displacement will be small, an exaggerated case having been taken in the illustration for purposes of clarity. Since exact rectification is rarely essential in a photograph, except in applications where the final print is to be used for measurement purposes as in aerial mapping, it follows that the tilt of the easel and any displacement factor need be only approximate. Thus in many scenes it will be found that no rectification at all will be required to result in a pleasing picture, but, if it is, in most cases it can be done simply by adjusting the easel and at the same time visually observing the image on a piece of white paper until it falls into place.

If any doubt still exists as to the advisability of keeping the film plane always parallel in both directions to the objects being photographed, let it be removed, since this procedure automatically takes care of perspective and therefore no rectification is required. However, as intimated earlier, this is not always possible, especially if the full advantage of tilted planes is made use of. For example, if the camera has no adjustments, very frequently it must be pointed up or down to include the entire object, thus resulting in a tipped photograph and a job for rectification. Even if the camera has swing and tip adjustments, it might still be necessary. For example, for a given scene the fixed factors are the focal length of the lens, its angular coverage, and the "average" object plane, leaving, as the only variables, the amount of tilt of both the lens plane and the film plane. Obviously, if all the tilt were put in by the lens alone, it would be impossible in many cases to fulfill both the tilt requirements and the inclusion of the desired area in the object space without changing lenses.

For corrective photography, the photographer is hampered by the fact that most conventional cameras do not provide the necessary adjustments. This does not, however, prevent taking tilted photographs which can easily be rectified with conventional equipment and a little ingenuity in using the technique described. If your camera does have swing movements, when they are intelligently used, they afford many opportunities to increase its usefulness.

One final word of caution is that reserve plate size is essential if the film plane is tilted with respect to the lens plane. For example, if a given lens will cover the diagonal of a 4" x 5" plate, when tilted the same angular field will include the diagonal of a larger plate. Similarly, if the lens is raised or lowered with respect to the film plane, reserve lens covering power is essential if the same size plate is expected to be covered.

The effects of tilted plane imagery as outlined in this paper are well known by those who have worked in the field, but their causes have in many instances been attributed to everything but the right thing. With a sounder knowledge of the situation perhaps the photographer can solve many of his depth-of-field problems.

